

YUUYARAQ: A TRANSFORMATIVE APPROACH

**A
PROJECT**

**Presented to the Faculty
of the University of Alaska Fairbanks**

**in Partial Fulfillment of the Requirements
for the Degree of**

MASTER OF ARTS

By Wanda Kaganak, B.A.

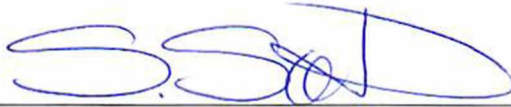
Fairbanks, Alaska

December 2015

YUUYARAQ: A TRANSFORMATIVE APPROACH

By Wanda Kaganak

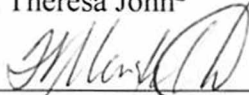
APPROVED:




Dr. Sabine Siekmann



Dr. Theresa John



Dr. Wendy Martelle



Dr. Patrick Marlow

Department Chair, Linguistics Program

11/15/15

Date

Yuuyaraq: A Transformative Approach

Context

The implementation of this project took place in a small rural southwest Alaskan community with a population of approximately 550 Yup'ik people. Seasonal subsistence activities provide essential dietary needs and are important to cultural identity. Despite the on-going participation of subsistence activities from one generation to the next, native language speakers have steadily decreased in the community. The situation we are faced with in the Lower Yukon School District (LYSD) is the growing number of students who enter Kindergarten with less exposure to the Yup'ik language than years past.

We are also faced with the increasing number of students who proclaim they can understand some of what is being said in Yup'ik but are unable to converse fluently in Yup'ik. As Wyman (2012) indicated, there have been an "...increasing numbers of students...coming to school seemingly not knowing Yup'ik" (p. 83). Anxieties about language loss, maintenance and/or revitalization have been a point of discussion between community members and school staff, now and in years past. For this reason, I chose to focus my project on oral language development with an emphasis on fluency skills beginning with Kindergarten. The goal of my project is to strengthen Yup'ik language proficiencies through culturally relevant lessons that not only provide opportunities for fluency practice, but are also designed to create meaningful cultural connections in hopes of increasing the number of Yup'ik language speakers in LYSD Kindergarten to High School.

Culture is an integral part of curriculum development. In my position as Bilingual Specialist, it is my responsibility to provide Yup'ik language curriculum and instructional support to staff teaching Kindergarten to High School. I noticed students were struggling with Yup'ik language production. In varying degrees, under different circumstances, and for numerous reasons, students enrolled in the Yup'ik Program had difficulty holding basic conversations in Yup'ik amongst themselves and with their teacher. Although students had a knowledge base of Yup'ik vocabulary words they had difficulty applying them to real-life contexts such as having a conversation. This unintentionally created a 'gap' between having knowledge of Yup'ik words vs. the ability to organize vocabulary knowledge into meaningful language production.

For my project I will dig deeper into this notion of 'gap' in hopes that the reasons for the 'gap' can be determined, narrowed and/or eliminated. The goal is to provide opportunities for developing meaningful conversations in Yup'ik. The project goal is to develop tasks with well defined objectives so students will know exactly what is expected of them and be actively engaged in conversations beginning with Kindergarten. The extended plan is to create developmentally appropriate language goals for each grade level.

One of the key aspects to my project will be to integrate Cultural Standards (1998). Alaskan teachers are encouraged to foster and make connections with cultural practices of the communities in which they are teaching. Learners are exposed to basic conversations skills in Yup'ik a minimum of two times a week at school, but this does not provide adequate time for students to develop language

proficiency. After the implementation of the With No Child Left Behind Act (2001), “Multiple communities are witnessing emerging signs of a language shift to English” (Wyman et al., 2010 p. 701). Although ideologies of individuals vary, there is a strong lingering sense in LYSD that school has a role to play in revitalizing the Yup’ik language. Through the implementation of my project, cultural practices are recognized and emphasized.

At present, learners have the tendency to use English instead of the Yup’ik language, and when the Yup’ik language is spoken it is in the form of vocabulary utterances. Basic conversational skills consist of limited amount of language related to single word responses, questions, and commands. Yes, a complete thought and sentence can be generated using a single word in the Yup’ik language, but not all aspects of the language can be expressed with one word. For example, I can ask ‘Cangacit?’ (How are you?), and receive a single word response of ‘Assirtua.’ (I am good.). These are both acceptable types of questions and responses. The concern is when a single word response is accepted, such as ‘Cauga?’ (What is it?), and the response is ‘Kumluq’ (Thumb). The correct response should incorporate a complete thought such as ‘Kumluuguq’ (It is a thumb.). When a student does not completely construct a full Yup’ik sentence this can contribute to the forming of ‘gaps.’ Indeed, the input, interaction, and output of language instruction and expectations must be planned and implemented with fidelity.

Yup’ik literacy and linguistic insecurities can derive from students feeling “worried about making mistakes” (Wyman, 2012, p. 210), and although students are provided with opportunities to converse in Yup’ik the tendency is to revert back to

English. This brings me back to the project's focus of closing the language 'gap'. Does it exist because learners feel challenged or because they do not have the language repertoire to articulate basic conversational skills, lack word structure knowledge to create meaning, have no purpose to use language, and/or are there other unidentified reasons?

If families could speak Yup'ik to their children at home could it maintain and establish a greater purpose for the students to learn the Yup'ik language? In addition to a decline of Elders in the community, I have observed a shift from Yup'ik as a first language toward English as first language. Changes in family dynamics and social interactions have played a crucial role in the shift and status of the Yup'ik language.

I am a parent of a child attending an educational institution and an educator at LYSD. Am I going to hold the educational institution accountable to teach my child the Yup'ik language? Am I willing to work in partnership with the educational institution as a parent, or is it my responsibility as a parent to maintain and revitalize the Yup'ik language? Or is it both? The important question might be whether I want my child to be bilingual and be able to converse both in Yup'ik and English. Am I able to accept that my child may be monolingual? Being monolingual, in English, could mean they may not have enough of the Yup'ik language to pass it on to their own children.

These are crucial questions that must be asked by all stakeholders. In practicality and reality, are all stakeholders doing all that they can to prevent the loss of the Yup'ik language both at home and in the educational setting? Working in

the field of education for more than ten years now, I have witnessed efforts to continuously improve the delivery and recognition of cultural practices and Yup'ik language proficiency. It has become part of the educational practice in LYSD to evaluate daily language occurrences. One of the driving forces behind my project is to connect the current curriculum with the philosophies of the LYSD Yup'ik Vision Statement: *Yuuyaraq (Way of Life)*. This statement is recited almost daily by Kindergarten to High School students across LYSD. My project takes this vision, *Yuuyaraq: Way of Life*, and breaks it down into smaller comprehensible pieces. The next steps are to extend the *Yuuyaraq* lessons for each grade up to High School. The purpose is to build and develop age appropriate lessons that revolve around cultural practices and language skills.

Learners have the capacity to become fluent and proud speakers of Yup'ik. Success can be determined in different ways, but the greatest success is when students realize they have the potential to move mountains one Yup'ik conversation at a time. My project has the potential to inspire language educators and learners to keenly focus on Yup'ik language development. We are our own obstacles, we create the weather in our day, we determine the course of the day by the choices we make, we hold the truth to what the future brings and determine whether a glass of water is half full or half empty, and we have the opportunity to make a positive difference in language practice. All great things begin with perseverance.

The reason for this project is to prepare a path for those willing to learn and teach Yup'ik. Language is a process; just as paths guide travelers along the way, this project should be taken as an opportunity to experience language at its basic form--

through conversation. Basically, approach my project with flexibility and a willingness to be open minded. My project seeks to inspire students to gain deeper, authentic, and unique understandings of Yup'ik language and culture through conversation. The benefits of building on the knowledge and skills of the Yup'ik culture and language are far greater than one can imagine.

References

Native American Languages Act 4, Pub. L. 101-477.

Wyman, L. T. (2012). *Youth culture and linguistic survivance*. Clevedon, UK:

Multilingual Matters.

Wyman, L.T., Marlow, P. E., Andrew, R., Miller, G., Nicholai, R., & Rearden, N. (2010).

High stakes testing, bilingual education and language endangerment: a Yup'ik example. *International Journal of Bilingual Education and Bilingualism*, 13, 701-721.

Literature Review

Before reading there was spoken Language...this is, *Yuuyaraq*, the way indigenous traditional knowledge has been handed down from one generation to the next.



Yuuyaraq

Wangkuta Yup'igni qanruyutet aturluki anglituukut. Ilakuyulluta, ukvertarluta, pingnatugluta. Nallunrilamta yuuyaramteni piciryarangqerramta nutemllarmek. Qigcikiyaram aturtai taringumaut ellam ilucanelnguut elpengqellriit mumiliutengqellriit-llu. Qanruyutem aturtai umyuartuluteng, elluatuuluteng, muqitevkenateng yuuluaqerciqut.

Kuskokwim Campus, Cecilia Martz, Elders, and campus students (Summer 1997)

Introduction

The purpose of this paper is to utilize traditional ecological knowledge to enhance and bridge the gap between just knowing vocabulary in isolation to using the vocabulary in meaningful contexts. Local Native language is not only part of life itself in rural Alaska, but is an integral part of communicating the essence of local native culture. In order to accomplish this, a foundation was needed to create the pieces and bind them

back together again – this was *Yuuyaraq* (Yup'ik Way of Life). I will explain the following idea/concepts: 1) *Yuuyaraq* and Yup'ik Theory; Western Theories that are complementary to *Yuuyaraq*, namely Multiliteracies and Task Based Language Learning; 3) the Literacy Lesson Protocol I use to organize my lesson plans.

***Yuuyaraq*: Yup'ik Theory**

Yuuyaraq, Yup'ik Way of Life, respectfully and humbly, embraces fundamental philosophies of the indigenous ways of knowing, ways of being and ways of doing. It is essentially a pathway, intended to facilitate an individual's journey in life. For thousands of years these ways of knowing, ways of being and ways of doing have been shared by our ancestors from one generation to the next. In the recent past, *Yuuyaraq* has been made available to us as a pledge, so we may continue to be guided by our ancestors' wisdom.

Yuuyaraq is best understood through the Yugtun language. Although I believe it is important to first approach *Yuuyaraq* as a Yugtun text, I do provide a translation later in this paper when I walk you through the *Yuuyaraq* sequence I used for my lesson plans. I draw upon the *Yuuyaraq* phrases as a vehicle to map out language goals and outcomes that would not only promote oral proficiency, but also allow learners to demonstrate their understandings and connectedness to the traditional Yup'ik way of life.

In the *Yuuyaraq* project, learners are provided with sequential instructional strategies to help them build a deeper sense of understanding of who they are and a foundation to new understandings while effortlessly developing communicative language abilities. The *Yuuyaraq* pledge not only provides opportunities for cultural learning experiences, but also concentrates on language acquisition and proficiency. The

Yunyaraq lessons are politely and unassertively providing opportunities for those willing to learn and develop further in their native language and culture.

My entire life I have been guided by ancestral wisdom taught to me by my grandparents and mother. I have heard it said that observation and listening was a key element in learning something new. When observing a task or a set of tasks it was required of me as the learner to develop my senses: linguistic, visual, audio, gestural, and spatial. To learn how to weave a basket, sew a parka, cut fish, carve wood, etc. I was expected to keenly listen to the way language was articulated (linguistic and audio), take notice of the systematic techniques (visual), and be aware of my surroundings (spatial). In silence, I would intrinsically process information, creating meaning and understandings behind the relevancy of every task. Each task was performed based on the availability of seasonal resources.

For instance, in the summer, one of the tasks was to help my grandmother cut fish. Other times I watched my grandfather carve wood into a ladle. During the fall season it was a necessary family role to participate in berry picking. At that time, as well, my uncles would practice the skill of bird hunting, and I would be asked to tag along to gather wild greens. In the winter months, tasks such as skinning and sewing a variety of clothing made from land and water animals became part of preparing for the next season.

In addition, long hours with my grandmother helped shape my character as I listened and watched her patiently weave beach grass into mats, baskets, and bags. My experience each night was different-one night Grandmother would hum, and perhaps the next night she would sing a song or tell a story about a mouse. She seemed to know what I was ready to hear. My grandmother did not just teach me to weave a basket; the

multimodal learning environment she created enriched my education. My grandmother did not theorize her practice of weaving, singing, and humming, but I will explain later, how it can be understood through the conceptual framework of multiliteracies.

I hope to replicate my grandmother's process when developing *Yuyyaraq* lessons for students, using tasks that are not ends in themselves but serve as stepping stones so that students may develop a holistic knowledge base that students can use later in life. My grandmother would say, "*Tailuten. Aqumi. Aipirnga.*" (Come here. Sit down. Spend time with me.) My grandmother never told me to come learn to weave a basket or cut fish. She did not emphasize the task but the more holistic process of spending time together.

After observing, listening and making meaningful connections between what I saw and heard, I was deemed ready, by either of my grandparents, to complete a task on my own as they became the observer. Through trial and error and lots of practice, my way of thinking and understanding began to change and take-on a different form. I started to understand the language associated with a task and gain a deeper understanding of the how and why things were done the way they were. The entire process was, in part, preparing me for on-going real life applications. After all, the goal was to immerse me into contexts where I would become a knowledgeable contributing member of my family and the community in my own way.

The state of Alaska and school districts have established some parameters educators can follow in making culturally relevant decisions and create culturally relevant lessons for their classrooms by providing culturally relevant guidelines known as Alaska Cultural Standards. These standards aid in the development of lessons that are relevant to students' lives, thereby enhancing learning experiences. However, with the demands of

the standards-based curriculum, time constraints, qualification requirements, reduction in availability of knowledgeable individuals, and/or change in family roles and responsibilities, I have observed that students are being left to decipher their own understandings and relatedness to self (identity), family (responsibility), community (role), and school (expectations).

Based on personal experience and educational expertise, there are students who have completed an entire K-12 Yup'ik program who continue to struggle with and have not attained communicative proficiency in their native language. My own children have shared how they have acquired a sufficient amount of words through the Yup'ik program, but continue to struggle with language articulation to have meaningful conversational proficiency. Actually, enormous amounts of cultural knowledge had been shared, but in order to reach language proficiency, students need ample opportunities to practice and apply the language in various contexts. A holistic curriculum that integrates *Yunyaraq* as a cultural component can help students reach their full potentials, while gaining vast amounts of cultural knowledge. With *Yunyaraq* as the first guiding framework, in the next section, I will explain two Western theoretical frameworks that are complementary to our Yup'ik way of teaching and learning.

Complementary Western Theories: Multiliteracies & Task-Based Language Learning

Multiliteracies and Task-Based Language Learning support my project and share numerous features found in the traditional indigenous process of learning described earlier. In essence, my upbringing paralleled the integrated features of both theories. The goal of this section is to demonstrate the interconnectedness and relevancy of community

practices to educational contexts. As described in my personal upbringing these new learning experiences have much in common with my ancestors' way of life from times past.

The Multiliteracies framework, in particular, is compatible with *Yunyaraq* and Yup'ik ways of teaching and learning. One of the key components proposed by the New London Group (1996) is multimodal meaning making; using linguistic, visual, spatial, audio, and gestural information. "A multimodal framework acknowledges that modes offer certain affordances, and the interaction between modes is significant for communication" (Dalton, 2012, p.334). In fact, some of the experiences mentioned earlier in the paper: weaving a basket, sewing a parka, carving wood, and cutting fish are examples of multimodal meaning-making experiences.

Healy (2008) has convincingly argued that these "aspects of literacy (are) relevant and meaningful to Aboriginal students without diminishing or replacing their own...through establishing relatedness and making expectations clear and consistent...as part of a gradual progression of learning" (p.76). This can be done by providing opportunities where learners can explore the world around them, such as going out on field trips, observing the weather, and/or dissecting animals. Whether this information is new or known, learners get a chance to examine, explore, experience, and gain a deeper understanding of the concepts being introduced.

Multiliteracies and Task-Based Language Learning support learners by way of experiencing, meaning making, transformation of thinking and engage in real-life tasks. The focus is not only on the process and outcome but also on personal connections and meanings generated through the enhanced understanding of *Yunyaraq*. Learners' capacity

to develop can very well be dependent upon their ability to make sense of these real life connections. So when tasks in my project integrate local knowledge, learners are more likely to gain a deeper understanding and gaining ownership of their surroundings. Through select tasks and active participation, learners are able to experience and acquire necessary information to understand the world around them and express their understanding of these things.

My own view is that Multiliteracies and Task-Based Language Learning have cultural validity to enhance learning experiences of both students and teachers. What better way to help students excel by utilizing resources from their environment. The overall intention is to provide meaning making opportunities. Whether it be in the form of a visual, audio, and/or gesture, learners are encouraged to actively engage in tasks that can help them gain deeper understandings of and demonstrate skills acquired. These understandings nurture the development of awareness. An awareness that is viewed as an individual's sense of becoming cognizant, having ownership of his/her own learning, and living a way of life described by *Yunyaraq*.

The Design Framework

Within the larger conceptual framework of Multiliteracies the Design Metaphor is particularly powerful in relation to *Yunyaraq* lessons. In this section I will explain the framework and illustrate how *Yunyaraq* is one of the Available Designs to my students. I will show how the process of designing views students as the creators of their own personal meanings of *Yunyaraq*, and provide examples of how the students' learning artifacts (Readers Theater, i-Movies) can feed into the Available Designs other learners

can use. In a nutshell, Available Design means drawing on what students know, such as songs, stories, pictures, videos, etc. Designing refers to meaning making, and the Re-Designed is the application which results in new Available Designs.

Funds of Knowledge as Available Design

The design process resembles the patterns of my life experiences. Drawing upon local songs, stories, pictures, and videos provides an avenue for creating relevant cultural connections. Healy (2008) reminds us "...we live in and experience according to how we have been socialized" (p. 60). Basically what Healy is saying is that the environments we are surrounded by shape our lives. They are contributing factors in making us into who we have become and are evolving into. This reminded me of a story I heard about how my great grandparents struggled to survive. To survive they took what was available (stone), designed it (shape it so it has the ability to cut), and the re-design (a cutting tool) would then be shared among the community as an available design.

The innovation of the '*uluaq*,' a woman's cutting tool, is one example of how multiliteracies (and specifically the Design framework) is related to the way of life of my ancestors. A black stone was available and seen to be an object that could become quite useful. It made sense to be creative and form the stone into a tool for cutting. Through the course of time a distinctive feature was added, a handle. From one generation to the next, variations of the '*uluaq*' became available designs for others. One was designed to butcher large animals, another for cutting fish, skinning a seal, skin sewing, basket weaving, etc. We now use *uluaqs* with metal blades with handles made of walrus tusk, hickory wood, and/or moose antler to name a few. In this sense, the tool transformed to

have new meanings/purposes because of the different interpretations. The re-designs could also be thought of as an influence to the creation of stone harpoon heads, stone bowls for grinding, and a stone wedge for slicing wood.

Yunyaraq as Available Design

As *Yunyaraq* has been made available to us as a pledge, to let us embrace the values and teachings of our ancestors and share the depth of knowledge with our children so they, too, may be guided by our ancestors' wisdom. Herein lies the foundation of my project.

Available designs draw upon cultural knowledge that has the power to lead students to open and expand their thinking about the deeper meanings of *Yunyaraq*.

The following table contains “culturally developed bodies of knowledge and skills” (Moll et al., 1992, p.133) that are used to develop the scope and sequence of the *Yunyaraq* project. My desire is to create meaningful learning opportunities drawing on community resources, because, as Donato (2004) explains: “through the collaborative involvement of parents and other adults in the community in the academic life of youngsters, education provides new contexts for learning and becomes a societal activity woven from the systems of knowledge distributed across households” (p. 285). Involving all stakeholders (students, parents, extended family, staff, community) as key members in the application process beyond the classroom setting is very important to language sustenance.

<i>Yuuyaraq</i> Available Design	Meaning Designing	Kindergarten Lesson Idea Designing	Activity & Product Re-Design
<i>Wangkuta Yup'igni</i>	We the Yup'ik people	<u>Lesson One:</u> Family	Family Finger Puppets Readers Theater
<i>qanruyutet aturluki anglitnukut.</i>	grow up following traditional values and principles.	<u>Lesson Two:</u> Safety	Mini Posters Read Aloud
<i>Ilakuyulluta, ukvertarluta,</i>	We live in harmony, we have faith,	<u>Lesson Three:</u> Eskimo Dance	Live Presentation Storytelling
<i>pingnatughuta.</i>	we strive for prosperity.	<u>Lesson Four:</u> Subsistence	Show & Tell Retelling
<i>Nalhunrilamta yuuyaramteni piciryarangqerramta nutemllarmek.</i>	We have wisdom and knowledge of our traditional lifestyle.	<u>Lesson Five:</u> Way of Life	iMovie Sharing Presentation (end of week review)
<i>Qigcikiyaram aturtai taringumaut ellam iluanelnguut</i>	Those who hold and respect traditional knowledge and laws of our spiritual worldview	<u>Lesson Six:</u> Clothing	Family Stick Puppets Readers Theater
<i>elpengqellriit nunuliutengqellriit-llu.</i>	know that they all will be rewarded for their proper behavior.	<u>Lesson Seven:</u> Awareness	Field Trip Sharing/Retelling
<i>Qanruyutem aturtai umyuartuluteng,</i>	Those who follow traditional values, laws and principles will become wise,	<u>Lesson Eight:</u> Look, Listen, Learn	Patterned Reading Read Aloud
<i>elluatuuluteng, muuqitevkenateng yuuluaqerciqt.</i>	knowledgeable and live to be prosperous and wealthy.	<u>Lesson Nine:</u> Successful Man & Skillful Woman	Collage Retelling
<i>Yuuyaraq: Way of Life</i>	Transformation – deeper understandings of	<u>Lesson Ten:</u> Culminating Activities	Cultural Booklets & Patterning Eskimo Dance

	<i>Yuuyaraq</i>		
--	-----------------	--	--

Yuuyaraq pledge and translation can be found at <http://www.ankn.uaf.edu/SOP/SOPv6i2.html>

Taking these themes and phrases and developing them into lessons, is a complex process. Within each of the phrases lie vast amounts of shared cultural practices and wisdom making selecting a topic somewhat difficult. For instance, in ‘we the Yup’ik people’ phrase, I could have gone beyond the immediate family network to include aunts and uncles, grandparents and cousins. This would not have been appropriate for a five-year-old as the learning experience could become overwhelming. The purpose was to keep the Kindergarten lesson simple, meaningful and achievable. I had to make a critical decision based on what a Kindergarten student should be aware of.

Designing

In this project I have taken the available design of ‘*Yuuyaraq*’ phrases and articulated them so learners will expand their understandings and have ownership of what they are reciting as a pledge. By presenting *Yuuyaraq* as smaller chunks of comprehensive phrases learners are able to negotiate for meaning, transform their thinking and express their thought processes in greater depth.

For example, the first part of the phrase refers to ‘we the Yup’ik people.’ Does this refer to people of America, Alaska, a particular village, a social group, or something else? Until the learner comprehends what that part of the phrase is referring to, their capacity to process, understand, create meaning, and put into practice is going to be limited or in some cases non-existent. “...Learners’ beliefs were likely to affect what they do as language learners – and what they are prepared to do” (White, 2008, p. 122). What White is referring to is that if a student has low self-esteem, it can play a role in language

acquisition. It could also mean that when a student feels they are not ready to participate we should not make them because this can discourage future participation and/or make them believe they are not good at what they do because they did not succeed in their first attempt.

A teacher connects all aspects of the learning environment in the classroom. They are "...the bridge between students' world, theirs and their family's funds of knowledge and the classroom experience" (Moll et al., 1992, p. 137). It is also the students' willingness to disclose knowledge about their families that brings real-world contexts into a lesson. When designing lessons, everything should be done to tap into and create tasks that include all facets of the multimodal systems. Learners are viewed as creators of their own learning. Thus, it is important to provide them with tasks that give them a chance to negotiate for meanings and demonstrate their understandings in ways that is their own just as my grandparents have done during my upbringing.

Re-Designing

Re-Designing is an application and transformation process. This is where "the act of construction" (Cope & Kalantzis, 2009, p. 10) takes place, such as in a Reader's Theater performance (a style of theater where students act out using spoken language to demonstrate what they learned). In a Reader's Theater activity, students are provided with the opportunity to engage in authentic oral language experiences and demonstrate oral language skills. Learning becomes two-fold: a) a transformative process for meaning making of the *Yunyaraq* phrases, and b) development of oral language proficiency. One of the ways to see this transformation is through production.

One way to accomplish this is by recording students' rehearsals. This can allow "the children to verbalize and elaborate...(and) serve as an external memory" (Bogard & McMackin, 2012, p. 315) for future review. The recording can also become an available design for other educators and/or students. "Reader's Theater is an important tool that brings authenticity and engagement to the process of repeated readings, resulting in remarkable and measurable comprehension gains" (Vasinda & McLead, 2011, p. 486). What Vasinda and McLead are saying is student performances are linked to both their authentic experiences and new learning experiences.

The application process becomes a demonstration of the students' deeper understanding; each learner expressing transformed learning. Cope and Kalantzis (2009) explain that "each meaning maker designs the world afresh in a way which is always untimely transformative of found meaning...and then leaves a representational trace to be found by others and transformed once again" (p. 20). A transformative thinking process takes place because of the "context-specific learning" (Healy, p.72) environment provided. Learners are allowed to construct meaning based on their way of knowing (relevant & meaningful), way of being (relatedness & understandings), and way of doing (modalities & individuality). Essentially, learners are given the opportunities to demonstrate their transformed thinking through different modes.

Task Based Language Learning

The purpose of Task-Based Language learning is to provide opportunities for meaning making and connections to personal real-world experiences while actively engaging them toward a specific outcome. According to Ellis (2009), task-based

activities “must satisfy the following criteria: primary focus should be on meaning...there should be some kind of ‘gap’ ...learners should largely rely on their own resources...and there must be a clearly defined outcome” (p. 223). A task takes the learner from just knowing to develop deeper understandings of what they are learning. Learners notice, collaborate, and transform their thinking because they are engaged and made part of their learning processes. “Providing learners with ‘rich input’ from (authentic) texts, allows them to take different things from the lesson to suite their own particular systems” (Gilmore, 2007, p. 111). Once learners reach communicative proficiency, they are then able to use the language in complete thought processes in real-world social contexts such as at home with parents, with peers outside, and/or during social events.

Everyday responsibilities create contexts in which tasks are completed. They are also opportune situations where learners and teachers are “...adjusting the input...in order to make it comprehensible” (Ellis, 2009, p. 235). Ellis’ point is that learners are continuously transforming their understandings. When my grandmother was sewing a parka, it was not only a time for us to bond, but it was also a time to develop fundamental language proficiencies. This prepared me with both the language and skills needed to sew my own parka later in life. Task-based language learning “...offers the opportunity for ‘natural’ learning...and it affords learners a rich input of target language” (Ellis, 2009, p. 242). In the same respect, my family provided this naturally language rich environment in various contexts.

Learners negotiate with what they know. Although learners interact and negotiate with one another, Ellis and Shintani made it known, “What matters in the linguistic environment is not simply ‘what’s out there’ physically or even socially surround

learners, but rather what learners make of it, how they process the linguistic data and how they live and experience that environment” (p. 202). When students are not provided with tasks that allow them to practice, their proficiency can decrease, become dormant and/or vanish. To notice their learning potentials in the process of participating in tasks and interacting with their peers, teachers, parents, and community members is an integral piece to language development.

Student(s) and teacher collaboration is reflected and emphasized in the tasks I have chosen to incorporate in all of my project lessons. The tasks within the lesson are “...compatible with a learner-centered educational philosophy but also allows for teacher input and direction” (Ellis, 2009, p. 242). Once learners tap into their funds of knowledge and apply linguistic abilities in context they can be more likely to gain deeper understandings and demonstrate learning.

The concepts of negotiation for meaning and output in relation to the task cycle are all intertwined in the process of arriving at an outcome. The task entails taking a look at the form of language or even listening to the way in which language is used, making certain the task is meaningful and genuine, and the learner has the versatility and understanding to realistically apply what is being learned.

Negotiation for Meaning

In task-based language learning, students are provided with a variety of experiences. For example, in *Lesson One: Family*, students are invited to act out and sing along. Students are provided opportunities for practice and collaborate through guided and independent practice. At first the teacher explains and models language expectations,

but as the lesson progresses the teacher becomes the observer of language use. “To produce, learners need to do something. They need to create linguistic form and meaning, and in doing, discover what they can and cannot do (Swain, 2000, p. 99). Students begin to notice and figure out how to work around a language ‘gap.’ “This means learners see a difference between their current competence and the information available to them as intake” (Gilmore, 2007, p. 111). When I implemented my lessons, I noticed that one of the students heard another student speaking in a soft voice while holding the father figure puppet and said, “You don’t talk like that, you talk like this” and used a deep voice and pretended to be his/her father. “The important point is that it was the act of attempting to produce language which focused the learner’s attention on what he or she did not know, or knew imperfectly” (Swain, 2000, p. 100).

This not only lead learners to discover, negotiate for meaning, process understandings, but also draw their attention to ways in which language can be used.

Output

Through output, students are not only creating meaning but also noticing and correcting themselves and others along the way. According to Swain (2000), “Students who were taught to verbalize...were considerably more successful. Verbalizing helped them become aware, monitor their own language use, and evaluate their overall success (p.109). The vocabularies being taught were being applied as heard in real-world contexts rather than in isolated fragments of speech. The learners’ thinking and understanding had started changing. When students perform, they are demonstrating their understandings and thinking process of where they are developmentally. A teacher

assesses students based on their own abilities rather than in comparison to others. As Howard (2003) puts it, “The purpose of critical reflection...is a process of improving practice, rethinking philosophies, and becoming effective teachers for today’s ever-changing students population” (p. 201). Not only is it important to reflect upon teaching practices, but also important how ones beliefs and practices can influence and affect student-learning outcomes.

The Literacy Lesson Protocol

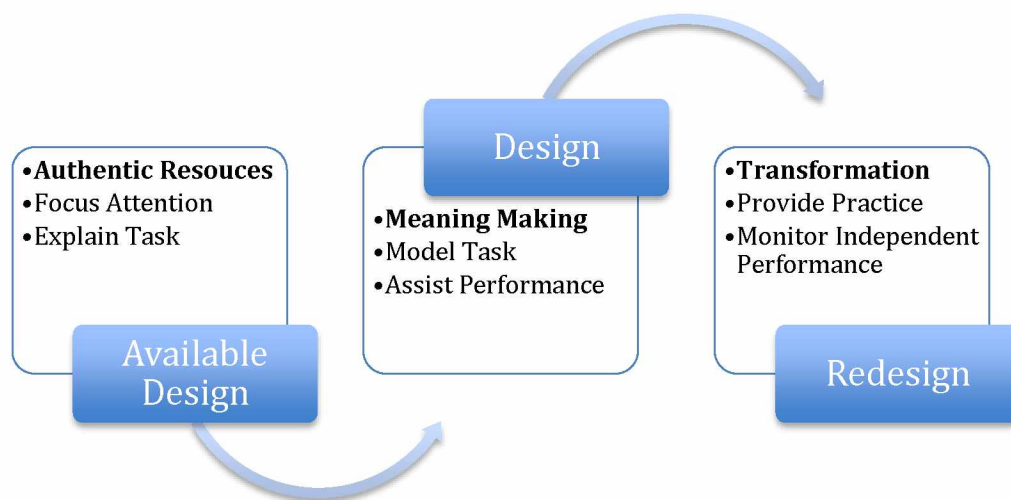
Each of the *Yunyaraq* lessons developed follow a “Literacy Lesson Protocol: a basic organizational sequence for an effective teaching strategy” (Reading First-Ohio, 1988, H3). This protocol consists of the following strategies:

- a) Focus Attention,
- b) Explain Task,
- c) Model Task,
- d) Assist Performance,
- e) Provide Practice, and
- f) Monitor Independent Performance.

I chose this lesson protocol because it closely resembles how my grandparents taught me. They focused my attention to a task by ensuring I was listening and observing attentively. They had an artistic way of captivating my attention. As they explained and modeled the tasks ever so patiently, I concentrated on both the task and the language. Instinctively they knew when I was ready for assisted hands-on experience by the amount of time I spent with them observing and listening, and also by the way I was engaged, interacting

and participating in the task at hand. Then as time passed they provided me with more practice, guiding me along the way, watching meticulously. Soon the time came when I was able to independently perform and complete a task on my own following the directions I had been given. Well, not exactly alone because my grandparents would monitor my progress and providing precise feedback as needed.

The protocols I have chosen to use as a lesson template also fit very well as part of the Multiliteracies and Task-Based Language Learning. As illustrated in the graph below, the strategies of focusing attention and explanation of a task involve making use of authentic resources. The strategies of modeling a task and assisting performance allow learners to make meaning and gain deeper understandings. This designing process not only helps a learner to comprehend, but it also allows the learner to process and grapple with the information to make it his or her own. Then the strategies of providing practice and monitoring independent practice gives learners a chance to demonstrate his or her understandings. The learner then creates and redesigns in a way that is his or her own, to their likeness, and uniquely transforms thought processes to demonstrate what they have learned.



The process of focusing students' attention and explaining a task is similar to Task-Based Language learning because the teacher is directing students' attention to a specific task. The connection to Available Designs is in the activation of prior knowledge using pictures. During the modeling of a task and while assisting student performance, you are verbalizing your thoughts, clearly defining the outcome, and guiding students' attempts. Task-based language learning has a defined outcome as well because the learner is focused on the meaning of the task – what it is they are going to be doing.

At this point the learners are engaging in “designing”, because they are learning by observation. When providing opportunities for practice and review, the students are fully engaged in the task, utilizing their own understandings to create meaning, and thinking begins to transform. The desired outcome is that learners expand their thinking, notice they can apply learning into new contexts, and are consciously aware and involved in the task.

Instruction should be quick and flow from one strategy to the next. The reason for this is to keep learners engaged, on-task, and focused throughout a lesson. To reach the full potential of these strategies a delivery timeframe of 20-30 minutes is desirable because with younger children a short time frame is very important.

Yuuyaraq Lesson One Example: Family

Given all the information and theories described above, I would now like to demonstrate how I applied these concepts using *Lesson One: Family*. The goal explaining the lesson step-by-step is two-fold: 1) give the reader a general sense of the curriculum, and 2) show the reader how the theories/concepts introduced earlier in the literature

review is woven into the curriculum. In this example, reflecting upon the broader concept of *Yunyaraq* as each lesson, will lend itself gradually to create understandings and meanings of the holistic aspect of *Yunyaraq*.

Focus Attention Strategy

Kindergarten *Lesson One: Family* focuses on the term *ilat* - family: *aata* - father and *aana* - mother. I directed students' attention and interest to the lesson by singing a song about *aata* and *aana*. I added singing gestures that represent *aata* (chopping wood) and *aana* (washing dishes) to help with internalization of language. I invited students to act out each part with me. Then, prior knowledge was activated through the sharing of *ilat* pictures (*aata*, *aana* and children). This drew them deeper into the lesson stimulating personal connections and setting the stage for the next task. Students were eager and overflowing with excitement to share information about their families.

Explain Task Strategy

Once students' attention was focused to the task at hand, I explained the next steps of the task by naming and describing what learners were going to do. This was the ideal time to go over the expectations of the Reader's Theater rubric for this lesson, including voice, eye contact, fluency, and expression (refer to teacher's guide for specific rubric details). Then, I used the Oral Vocabulary Routine (*Reading Wonders Comprehensive Language Program*) of Define/Example/Ask as a way to structure the dialogue. This routine provided the definition of the target vocabularies, provided an example of how it can be used in real contexts, and asked a question to check for understanding.

Again, I had to draw upon my own experiences and reflect upon the experiences of the students to make the content culturally relevant. The vast amount of information that came pouring out about their families was a key indication that relating learning something new to something they knew about, was indeed beginning to transform their thinking. Again, I had to refocus the lesson by referring to the oral vocabulary routine sentences and singing the song about *aata* and *aana*.

Model Task Strategy

The students then observed a task being modeled (example to follow). The task consisted of two parts: making *ilat* stick puppets and Reader's Theater. As I modeled the task, I had to remind myself to verbalize my thoughts and define my actions for the students. How to verbalizing thoughts was generated from the content of the Reader's Theater rubric. I had to simplify the language I used as this was a lesson for Kindergarten students. "Try and keep the language as simple as possible," I kept reminding myself. For example, "I speak loud and clear so everyone can hear me. I look at the people I am speaking to. I do not speak too fast. I do not speak too slowly. I change my voice to fit the character: if I am an *aata* I have a deep voice, and if I am an *aana* can have a soft voice." I modeled the language expectations while I drew images of each *ilat* (*aata* and *aana*) onto stick puppets.

As students observed ,I invited them to act out each character using gestures previously introduced. The students observed and listened as I sang the theme song and drew features that resembled a *aata* and *aana*. They were encouraged to participate and did so when they felt ready.

Assist Performance Strategy

Before I led students into the guided practice part of the task, they were given clear expectations. I reminded the learners that they were learning about *ilat*, and people in *their ilat* can help one another by doing certain things. Students started sharing and the examples came pouring out: “My *aana* sweep floor. My *aata* catches birds. I pick up toys, etc.” I then told the students they were going to make three puppets (*aata* and *aana*) and perform a simple skit using the stick puppets.

During the assisted performance, I provided explanations and ways of thinking to help learners organize and validate the information they were receiving. I encouraged dialogue and conversations by using prompts either from the family song they sang at the beginning of the lesson. Effective instruction requires being purposeful in selecting a task that will engage the learner as well as have flexibility to learners’ choices of how to share what they have learned. So in my project, attention to cultural ways of being and ways of knowing foster dialogue to take place. Students then have the opportunity to independently or in small group to construct meaning with the assistance of others.

I also asked thought-provoking questions to help each student process, think, and assess his/her own understandings of the expectations using sentences and questions from the oral vocabulary routine. I guided students’ attempts and monitored their progress as I made my way around the classroom observing, listening, and providing corrective feedback when necessary. Types of feedback included recasting (without directly saying the student was incorrect provide correct form); metalinguistic clues (do not provide correct form but ask a question); elicitation (ask student to restate the utterance; and

repetition (repeat students error and draw students attention to them).

With guidance, students began thinking, understanding, creating their own meaning, and transferring knowledge from their own understandings to making new understandings of their *ilat*.

Provide Practice Strategy

Next, I provided opportunities for review and practice. In this particular part of the lesson the students were assigned into manageable groups for the Reader's Theater task. As I made my way around, there were groups who had the capacity to apply the language skills with very little guidance, and there was a group that required additional guidance.

Who can guide learners better than the learners themselves? At first I had planned to have the students rotate while I stayed at one theater, but I realized that for Kindergarten students, it would be more convenient and manageable if I rotated between theaters. Since I was not the primary Kindergarten teacher, I had the assistance of two other individuals who helped manage other stations while I made my way around.

Monitor Independent Practice Strategy

At the end of the lesson, students remained in their Reader's Theater groups as I continued to monitor independent performance and offered feedback by responding to details of success and progress made.

Since this was the first day of a two-week unit, assessment was informal and used the rubric to help gauge learner abilities for future lessons. This was a good time for informal evaluations of language development. Anecdotal records can be used, but it is

best to stay within the context of how the students overall performance is going to be evaluate. Did the strategies of instruction meet the goal of the lesson? Are revisions necessary for future lessons? What is the next plan of action to ensure students continue making progress? It is important to assess individual student performance rather than making comparisons between students. Acknowledge students by words of praise, pointing out how much they have learned, and if students need additional assistance.

This lesson gave me a glimpse of the energetic and dynamic group of students and staff I worked with. The pace of the lesson had to be spot-on or the class could have gotten chaotic. I was fortunate to have two other teaching assistants on the day of implementation. It is advisable when collaborating with teachers to get to know their classroom management techniques, the rules, expectations and consequences so you too can follow through with classroom expectations. As with the diversity of student bodies in a classroom each teacher's classroom management strategies can also vary, especially between grades levels. This was a learning experience for all participants, students and teachers alike.

Applying Technology

Within the *YuuYaraq* project, technology has the potential of capturing, engaging, and holding the attention of learners, but is a way to expand and connect learning experiences through devices with which they have become most familiar. "Technology is by no means the most important means to produce speakers, but rather it gives students more authentic ways in which to communicate and interact using the language" (Galla, 2009, p. 176). It is also a way to share information, monitor progress and document

cultural activities. As McHenry (2002) reminds us, “the loss of an undocumented language can be viewed as akin to the loss of an unstudied plant species” (p. 106). In this day and age of technological advancements, technology is a tool that can be used for language learning, extension of a lesson, or data collection. Technology offers alternatives to the experiences of the Multiliteracies framework in the classroom.

Advancements of technology within educational contexts include instant access and delivery of information is at our fingertips. The availability of technological tools offers opportunities for the maintenance of native language and culture. In fact, technology has a role in the multiliteracies framework. As Warschauer (1998) writes, “On-line support...is a potential medium for the development of new language materials” (p. 142). Technology is one powerful tool. It not only can hold a learner's attention, but it can provide a vast collection of resources at one's fingertips. It is versatile enough for learners to use for any purpose. For instance, with the iPad, learners are able to draw, record their voice and share it with others around the world, if they choose. “Today, terms such as multimedia are used to signify practices for making meaning that transcends language and include photography, art, music, video, or audio representations” (Andes, 2011, p. 314).

Conclusion

I first saw *Yuiyaraq* as a way to embrace the true essences of the Yup'ik culture and share those experiences with students. What I did not realize is that although students across different grade levels may recite the *Yuiyaraq* pledge, they had topical knowledge, understandings, relatedness, and meanings of *Yuiyaraq*. The foundations of the *Yuiyaraq*

lessons will eventually lead them to these more advanced understandings.

A person speaks, sees, listens, is surrounded by, and performs through a process of personal understanding. They develop deeper meanings in their abilities, capabilities, and possibilities to expand their thinking. The project's goal is to build students' repertoire of understandings so they, too, can share their life's journey about *Yunyaraq* as they become intertwined and become cultural bearers in their own right.

This *Yunyaraq* project begins with Grade Kindergarten for a reason. The ultimate goal for this project is to expand this curriculum beyond Kindergarten to include all grades up to and including high school. The next steps will be to create developmentally appropriate lessons across all grade levels, K-2, 3-5, 6-8, and high school. It is my intention to learn more about ways of integrating language skills. The vision may be far and wide, but with a clear vision and support I am willing to learn so others can learn as well. *Yunyaraq* forms this basis for enriching a Yup'ik language Program beyond the specific Kindergarten lessons created for this project.

Yunyaraq, handed down from one generation to the next has allowed each generation to develop their own understanding for survival.

I live Yunyaraq!

References

- Andes, L., & Claggett, E. (2011). Wiki writers: students and etchers making connections across communities. *The Reading Teacher*, 64(5), 345-350.
- Baker, C. (2011). *Foundations of bilingual education and bilingualism* (5th ed.). Bristol, UK: Multilingual Matters.
- Bogard, J. M., & McMackin, M. C. (2012). Combining traditional and new literacies in a 21st-century writing workshop. *The Reading Teacher*, 65(5), 313-323.
- Cope, B., & Kalantzis, M. (2009). 'Multiliteracies': new literacies, new learning. *Pedagogies*, 4(3), 164-195.
- Dalton, B. (2012). Multimodal composition and the common core state standards. *The Reading Teacher*, 66(4), 333-339.
- Donato, R. (2004). 13 Aspects of Collaboration in Pedagogical Discourse. *Annual Review of Applied Linguistics*, 24, 284-302.
- Ellis, R. (2009). Task-based language teaching: Sorting out the misunderstandings, *International Journal of Applied Linguistics*, 19, 221-246.
- Ellis, R., & Shintani, N. (2014). *Exploring language pedagogy through second language acquisition research*. Abingdon, UK: Routledge.
- Galla, C. K. (2009). *Indigenous language revitalization and technology from traditional to contemporary domains*. Flagstaff, Arizona: Northern Arizona University.
- Gilmore, A. (2007). Authentic materials and authenticity in foreign language learning. *Language Teaching*, 40, 97-118.
- Healy, A. (2008). Ch 1 Expanding Student Capacities: learning by design pedagogy. In

- A. Healy (Eds.), *Multiliteracies and diversity in education: New pedagogies for expanding landscapes*, (pp. 2-29). Oxford University Press, South Melbourne.
- Howard, T.C. (2003). Culturally relevant pedagogy: Ingredients for critical teacher reflection. *Theory Into Practice*, 42, 195-202.
- McHenry, T. (2002). Words as big as the screen: Native American languages and the Internet. *Language Learning and Technology*, 6(2), 102-115.
- Moll, L.C., Amanti, C., Neff, D., & Gonzalez, N. (1992). Funds of knowledge for teaching: Using a qualitative approach to connect homes and classrooms. *Theory Into Practice*, 31, 132-141.
- New London Group, (1996). A pedagogy of multiliteracies. Designing social futures. *Harvard Educational Review*, 66, 60-92.
- Omaggio Hadley, A. (2000). *Teaching language in context* (3rd ed.). Boston: Heinle & Heinle.
- Oxford, R. L. (1997). Cooperative learning, collaborative learning, and interaction: Three communicative strands in the classroom. *The Modern Language Journal*, 81, 443-456.
- Spada, N., & Lightbown, P.M. (2008). Form-focused instruction: Isolated or integrated? *TESOL Quarterly*, 42, 181-207.
- Spada, N., & Lightbown, P.M. (2013). *How Languages are Learned*, (4th ed.). Oxford: Oxford University Press.
- Swain, M. (2000). The output hypothesis and beyond: Mediating acquisition through collaborative dialogue. In J. P. Lantolf (Ed.), *Sociocultural theory and second language learning* (pp. 97-114). Oxford: Oxford University Press.

- Tharp, R., & Gallimore, R. (1988). *Rousing minds to life: Teaching, learning, and schooling in social context*. Cambridge, MA: Cambridge University Press.
- Vasinda, S., & McLeod, J. (2011). Extending reader theatre: a powerful and purposeful math with podcasting. *The Reading Teacher*, 64(7), 486-497.
- Warschauer, M. (1998). Technology and Indigenous language revitalization: Analyzing the experience of Hawai'i. *The Canadian Modern Language Review/ La Revue canadienne des langurs vivantes*, 55(1), 130-159.
- White, C. (2008). Beliefs and good language learners. In C. Griffiths (Ed.), *Lessons from good language learners* (pp. 121-130). Cambridge: Cambridge University Press.

Project Assessment

For my project I chose to use four kinds of authentic assessments: self-check, reader's theater rubric, story-telling/retelling scoring guide, and a read-aloud checklist. These are best described as proficiency and performance-based assessments. Compared to Multiple Choice (MC) tests, authentic assessments are expected to be more accurate. Multiple Choice tests "often fail to measure accurately ... and students' true abilities are not always reflected in the test scores that they obtain" (Hughes, 2003, p. 2). What Hughes is trying to say is that MC tests are unreliable. First, factors such as the time of day the test is taken, the test environment, how the test-taker is feeling and lack of sleep can affect test performance and outcome. Also, although test scores are similar, the scores themselves do not demonstrate equivalency in performance. Finally, accurate measurement of students' abilities is limited because of how the test content and test techniques are formatted on MC test.

Authentic assessments, on the other hand, "take into account students' ways of knowing and demonstrating their knowledge" (Nelson-Barber & Trumbull, 2007, p. 136), which means students will be provided a fair opportunity to show their abilities. These assessments can also serve as formative and/or summative assessment tools. An "assessment is formative when teachers use it to check on the progress of their students, to see how far they have mastered what they should have learned, and then use this information to modify their future teaching plans" (Hughes, 2003, p. 5). Summative assessments are used at the end of a unit, a quarter, and/or year to "measure what has been achieved both by groups and by individuals"

(Hughes, 2003, p. 5). The valuable aspect of these four evaluative tools is that they are learner centered. The idea is to increase not only the quantity of language ability, but also the quality of language skills.

Checklist

Checklists can be created to serve different purposes. For example, checklists can be created to record daily observations of student behavior, document completion of specific tasks, collect specific data (alphabet reciting, number counting, letter sound recognition, etc.), monitor participation, record homework responsibility, and chart individual and/or group performance. Checklist content can be comprised of, but not restricted to, tasks that need to be completed, a reminder of key points, and/or provide a list of tasks to help students stay focused and on track. The most important purpose of a checklist helps guide both learner and teacher toward academic, personal and professional excellence. A checklist can also strengthen efforts to foster an effective learning environment and can ensure skills and expectations are not overlooked. Checklists should be clear and simple, realistic and practical, well organized, contain reasonable achievable criteria, and aid in improving student and teacher performance.

Self-check Assessment

The self-check assessment, see Appendix A, has face validity because it measures exactly the qualities or conditions of being a fluent speaker: expression, accuracy and rate. I anticipate the self-check could be used as a pre-task (how/what is expected), during task (interaction/practice) and post-task (evaluation) tool. The idea behind using a self-check assessment is to raise “... consciousness ...

encouraging transformative action and reflection in order to progress” (Rameka, 2007, p. 3). Reflection is a life-long skill that can be used in various contexts, such as in authentic assessments. Self-checks are useful tools in a classroom setting for multiple reasons. These assessments can be used as a guide throughout a lesson, keep students on target and on-task, and be used as post-task and pre-task reflective activity.

For instance, as a pre-task tool the entire class as a way to make expectations and target vocabulary can review the self-check assessment. The self-check can also be used as a reflective post-task activity to take the students and teacher back to the lesson expectations, how they can rate their performance, and discuss possible areas of improvement.

Read-aloud Checklist

When using a read-aloud checklist, see Appendix B, it is necessary for the raters to become familiar with the checklist indicators. Especially if there are multiple raters, common understanding and agreement between independent raters and their scores is quite important. Having multiple raters may produce scores that are inconsistent especially if there is lack of familiarity with checklist content. To avoid this problem it may be necessary to review a checklist’s content as a group prior to implementation.

The overall focus of the read-aloud checklist is on the articulation of oral language development. How one sounds when they speak (expression), the speed at which language is produced (speed), the precision with which language is used (accuracy), and the ability to be heard (volume) are part of the processes leading to

oral language abilities. The checklist has appropriate scoring procedures in its use of three practical facial features (happy smile, half smile, straight-face smile). A score is calculated by selecting descriptors that closely match student performance. Once a score is generated, descriptors can be shared with student, parent, and/or other teachers to further examine and convey areas of student's oral language strengths and areas that may need improvement.

Rubric

In general, a rubric shows expectations of traits around a task, helping students understand and make decisions about the quality of their performance. A rubric is also a way of informing instruction, providing students with immediate feedback, and an evaluative instrument. A rubric should be reliable, valid, and fair for learners and raters. When rubrics are reliable the outcomes are similar even in different situations. If they are valid they measure exactly what they are supposed to measure and are connected to curriculum. Rubrics should be understandable to both learner and rater. When learners do not comprehend what is expected of them then they are less likely to meet expectations and/or less likely to show any progress.

Also, if raters are uncertain of how a rubric is designed and/or do not understand its purpose they may either rate too hard or too easy, leading to inconsistency. When rubrics are fair they are less likely to be seen as barriers but as opportunities to excel and sometimes exceed expectations. Rubrics should have clearly defined terms and expectations. Assigned numerical values help teachers make accurate and reliable judgments regarding student performance. Thus, a

rubric should serve specific purposes and be designed to keep goals, instruction and outcomes within close proximity.

Reader's Theater Rubric

The reader's theater rubric, see Appendix C, has consequential validity because the results can be used to improve teaching and learning. Reader's Theater does not require memorization of scripts, a full stage set or any kind of costumes, but it does require learners to dramatize and act out stories, which aids in the development of oral language skills. There are five elements within the rubric: voice, eye contact, fluency, artistic and areas of improvement. These elements can be presented at the onset of an activity. They not only can be used as a way for the instructor to monitor student progress, but they also can be used to identify different types of intervention needed in response to instruction. If students lack the ability to speak loud enough for everyone to hear, then this would be strengthened through targeted mini lessons at different times of the school day and/or as a shared home activity for parental involvement. Although elements of the rubric may focus on oral language development, they also can serve different purposes.

After all, in Reader's Theater, the focus is on student performance. The important aspect of the reader's theater activity is to provide an opportunity for students to engagement in an authentic oral language activity. There is reliability in the fact that students are going to be scored according to their actual performance rather than in comparison to other students. Validity is evident in the fact that students are demonstrating their own understandings and skills. The teacher can

also use the outcome of performance to adjust and revise future instructional methods.

Storytelling/Retelling Scoring Guide

The storytelling/retelling scoring guide, see Appendix D, is culturally valid because it can be applied to speakers from any cultural background. Cultural validity plays a crucial role in ensuring students' cultural practices are respected. The scoring guide also does not have a negative connotation because the score a learner receives indicates their speaking ability without comparison to others. Students' way of sharing their story, their voice, and their way of expressing their thoughts are taken into consideration.

Although students' experiences are unique to self when they tell a story or retell a story, the expectations of how it is shared is the same. The expectations in the scoring guide are to help students improve and further develop in their oral language abilities. The scoring guide provides a common set of expectations on what students should be able to do when storytelling and/or retelling a story. These expectations demonstrate a form of consequential validity because they can be used to guide future lesson planning and in the selection of instructional strategies. From an instructor's perspective, the indicators in each row of the rubric can be gradually introduced and modeled separately during story telling and/or retelling. Students can rely on the fact that they will be scored on similar expectations and be strengthened because they will know exactly what is expected of them.




These types of authentic assessments can be utilized by the student as a self-evaluative tool, guide teachers' next steps, and be given to parents as a way to help

monitor their child's progress at home. According to ERIC Development Team (1994), "Assessment is usually an ongoing strategy through which student learning is not only monitored...but by which students are involved in making decision about the degree to which their performance matches their ability" (p. 2). Authentic assessments can function as a tool to motivate students to do better and advise a teacher during the reflective process. When students reflect on their own learning they gain self-confidence, an essential component in becoming language users. It is about empowering a child to learn and grow. The advantages outweigh the disadvantages because one can tailor authentic assessments to address specific needs with a particular content and/or group of students at any given time.




References

- ERIC Development Team. (1994). *Alternative assessment and second language study: What and why?* (ERIC Digest Report No. ED376695). Washington, D.C.: ERIC Clearinghouse on Language and Linguistics.
- Hughes, A. (2003). *Testing for language teachers*. NY: Cambridge University Press.
- Nelson-Barber, S. & Trumbull, E. (2007). Making assessment practices valid for indigenous American students. *Journal of American Indian Education*, 46(3), 132-147.
- O'Malley, M.J. & Pierce, L. V. (1996). *Authentic assessment for English language learners: Practical approaches for teachers*. Reading, MA: Addison-Wesley Publishing Co.
- Rameka, L. (2007). Maori approaches to assessment. *Canadian Journal of Native Education*. 30 (1), 126-146.




Appendix A – Self-Check

Name: _____ Date: _____	Excellent Work! 	Room to Grow 	Needs Improvement 
I spoke changing my voice to fit the character.			
I spoke smoothly.			
I spoke loud and clear.			
I spoke at a good speed.			
I will work on _____.			




Appendix B – Read-Aloud Checklist

Reader's Name: Text: Total Points _____		Evaluator's Name: Date:	
	3pts 	2pts 	1pts 
<u>Speed</u>	was quick and speech flowed as they spoke aloud	was a little slow, speech flowed pretty well	was too slow and speech seemed disconnected
<u>Accuracy</u>	ALL or nearly all of words were spoken correctly	some of the words were spoken incorrectly	many of the worlds were spoken incorrectly
<u>Expression</u>	voice went up and down to keep the text interesting	used some good expression	sounded unimaginative and monotonous
<u>Volume</u>	used a loud clear voice while speaking	voice was fairly loud while speaking	was too quiet while they were speaking

Appendix C – Reader's Theater Rubric

Name: Title of Skit:	Excellent Work! 	Room to Grow 	Needs Improvement 
<u>Voice</u> Did you speak clearly and loudly enough so everyone in the audience could hear you?			
<u>Eye Contact</u> Did you look at the audience as you were speaking?			
<u>Fluency</u> Were you speaking at a good pace - not too slow and not too fast?			
<u>Artistic</u> Did you change your voice to fit the character?			
How you can improve _____.			

Appendix D – Storytelling/Retelling Scoring Guide

	3 – Proficient 	2 – Acceptable 	1 – Beginning 
<u>Expression and Volume</u>	varies in express and volume; expression matches passage; sounds like they are talking to a friend	has volume and expression; sometimes natural, but does not sound like they are talking to a friend	quiet voice; does not sound natural like talking to a friend
<u>Intonation</u>	speaks with stress and intonation	speaks with mixture of run-ons	speaks word-by-word in a monotone voice
<u>Smoothness</u>	smooth with some breaks; self-corrects with difficult words	occasionally breaks rhythm; difficulty with specific words	frequently hesitates; sounds out words; repeats words;
<u>Pace</u>	at a conversation pace	fast and slow throughout	speaks slowly and laboriously
		Score _____	

Yuuyaraq Project Lesson Plans Lessons 1-5

Yuuyaraq Lessons

These lessons were designed keeping in mind the minimum number of minutes (20) for the Yup'ik Program at Lower Yukon School District Schools. The focus of student performance is on assessing language development, and one of the ways to accomplish this is through oral language fluency. The overall goal is to enhance and create opportunities for meaningful engagement for deeper understandings of the *Yuuyaraq* pledge.

Theoretical Supports

Multiliteracies

Cope and Kalantzis (2009): pedagogy for active citizenship centered on learners as agents in their own knowledge processes, capable of contributing their own as well as negotiating between one community to the next (p. 7).

Task-Based Language Learning

Swain (2000): students' meaningful production of language –output – would thus seem to have a potentially significant role in language development (p.99).

Funds of Knowledge

Moll et al (1992): the teacher..."is the bridge between students' world, theirs and their family's funds of knowledge, and the classroom experience" (p. 137).

Authentic Language

Gilmore (2007): learners who are able to communicate effectively in the target language of a particular speech community (p.98).

Interaction Hypothesis

Ellis and Shintani (2014): what matters in the linguistic environment is not simply 'what's out there' physically or even socially surrounding learners, but rather what learner make of it, how they process the linguistic data and how they live and experience that environment (p.202).

Technology

McHenry (2002): the loss of an undocumented language can be viewed as akin to the loss of an unstudied plant species (p. 106).

Cultural Standards

A4	Provide opportunities for students to learn through observation and hands-on demonstration of cultural knowledge and skills.
B3	Provide integrated learning activities organized around themes of local significance and across subject areas.
B5	Seek to ground teaching in a constructive process built on local cultural foundation.
C3	Maintain a close working relationship with and make appropriate use of the cultural and professional expertise of their co-workers from the local community.
D1	Promote extensive community and parental interaction and involvement in their children's education.
E2	Provide learning opportunities that help students recognize the integrity of knowledge they bring with them and with them and use that knowledge as a springboard to new understandings.

Foreword

My hope is to provide versatility in lesson delivery. This means these lessons are a work in progress to be translated into Yup'ik once they have been given the stamp of approval. I would like both Yup'ik and English language instructors to have the ability to implement these lessons.

I am taking into consideration the co-teaching experience that can take place between the general education classroom teacher and Yup'ik language instructor. One of the other things to consider when reviewing the lessons as they are (written in English) is when I am working with ten sites throughout Lower Yukon School District I found it best, through work experience, to have the material written in English so a cohesive translation of resources can be developed for each of the sites because of the existing dialectal differences between sites.

The focus is on teaching these lessons in Yup'ik. The eventual goal and outcome targets Yugtun language development and production. Although the goal is to teach these lessons fully in Yup'ik I used the English language as a vehicle to arrange and present the information so it is comprehensible to all stakeholders.

I wanted to ensure when I made the lessons available to the general public, via Weebly webpage, they were understandable, even if the target audience is for Yup'ik language classrooms.

Yup'ik Version - Anthology of Songs for Yuuyaraq Project

Lesson 1: sing to the tune of “If you’re Happy and You Know It.”

*Nallunritaqa ilakutelput aataka eqiutuuq,
Nallunritaqa ilakutelput aanaka eruriuq,
Nallunritaqa ilakutelput calillemteggung tangersuumaan,
Nallunritaqa ilakutelput ikayutlartukut.*

Lesson 2: sing to the tune of “The Wheels on a Bus Go ‘Round and Round.”

*Alerqutet nunacuaraam piicetciiyagtai (3x)
Alerqutet uitanqegcinarqut, kitak maligtaqukiki.*

Lesson 3: sing to the tune of “Brown Bear, Brown Bear, What Do You See.”

*Apaurluq (2x) tangerqernga,
Maurluq (2x) tangerqernga,
Tangvagnga Yurartua!*

Lesson 4: sing to the tune of “A Hunting We Will Go.”

*Angussaakatartua (2x) anglill’ anglanaqvaa. Angussakatartua.
Neqsuqatartua (2x) anglill’ anglanaqvaa. Angussakartartua.
Makiraqatartua (2x) anglill’ anglanaqvaa. Angussarkartartua.*

Lesson 5: sing to the tune of ‘I Love You, You Love Me, We Are a Happy Family.’

*Yuuyaraq, yuuyaraq, piciryaraqaput.
Nunarpallermi merpagmi-llu,
Nunarpangqerluuni mengqerlluuni wavet yaavet-llu,
Qaneryumautenllu kenekniluku Yuuyaraq.*

English Version - Anthology of Songs for *Yuuyaraq* Project

Lesson 1: sing to the tune of “If you’re Happy and You Know It.”

We’re a family and I know it — father chops wood,
We’re a family and I know it — mother wash dishes,
We’re a family and I know it —you can see our action show it.
We’re a family and I know it — we help each other.

Lesson 2: sing to the tune of “The Wheels on a Bus Go ‘Round and Round.”

Rules are part of life in the village, life in the village, life in the village.
Rules are here to keep you safe, so please obey.

Lesson 3: sing to the tune of “Brown Bear, Brown Bear, What Do You See.”

Grandpa, grandpa, look at me,
Grandma, grandma, look at me,
I am dancing take a look at me!

Lesson 4: sing to the tune of “A Hunting We Will Go.”

A hunting we will go, a hunting we will go, high ho the merry oh the hunting
we will go.
Repeat song, substituting the following words for hunting; hunting/fishing,
fishing/gathering.

Lesson 5: sing to the tune of ‘I Love You, You Love Me, We Are a Happy Family.’

Yuuyaraq, yuuyaraq, it is our way of life,
with the great big land and water from here to there,
won’t you say you love *Yuuyaraq* too.

Lesson One: Wangkuta Yup'igni – we the Yup'ik people

The Big Idea: Family

Activity: Family Puppets

Product: Reader's Theater

Objective: CCSS SL.K.1: Participate in collaborative conversations. R1.K.10 Actively engages in group reading activities with purpose and understanding. Student will perform a simple skit demonstrating how families can help one another.

Materials:

- Appendix A: Visual Sample of Material,
- Appendix B: Reader's Theater Rubric,
- Appendix C: Vocabulary card 1,
- Appendix D: Define/Example/Ask (D/E/A) card A,
- Appendix E: Define/Example/Ask (D/E/A) card B,
- Appendix F: Language Checklist,
- stick puppets (two for every child),
- readers theater boxes,
- copy of the *Yuuyaraq* pledge (<http://wjkaganak.weebly.com>)

Purchase stick puppets in figure of people from craft store, if not, plain craft sticks can also work. A tub of crayons and/or markers for drawing. Reader's theater box created with cardboard box. See Appendix A for sample materials.

Vocabulary: *ilat* – family, *aata* – father, *aana* - mother

Assessment: Reader's Theater Rubric

Technology: Record small group participation in Reader's Theater

1. Focus Attention

Recite *Yuuyaraq* as a class. Then, direct students' interest by singing the introductory song to the tune of "If you're Happy and You Know It." Invite them to act out each part. Act it out by pantomiming key words from the song below, such as, father chops wood, mother wash dishes, actions show it, and we help each other.

We're a family and I know it — father chops wood,

We're a family and I know it — mother is washing dishes,

We're a family and I know it —you can see our action show it.

We're a family and I know it — we help each other.

Nallunritaqa ilakutelput aataka eqiutuuq,

Nallunritaqa ilakutelput aanaka eruriuq,

Nallunritaqa ilakutelput calillemteggung tangersuumaan,

Nallunritaqa ilakutelput ikayutlartukut.

Activate prior knowledge by showing vocabulary card (Appendix C) picture of a family. You can also include pictures of your own family or pictures of student's family if you desire. Discuss how family structures can vary. Encourage children to discuss how members of their family can help one another. For example, sister sweeps floor, brother packs water, grandma bakes bread, grandpa mends the net, auntie rocks the baby, uncle throws the trash, etc. Keeping in mind the special fact that all families look different and all help each other in different ways.

Questions you might ask the students:

- What does your mom expect you to do everyday?
- What do you do with your belongings?
- Where do they go?
- When you go home do you throw your coat on the floor?
- After you play toys do you keep them scattered on the floor or do you pick them up and put them away?
- How do you help your mother?
- While your mother works do you play with the baby?
- Who are the members in your family?
- How does your sister help around the house?
- What kind of chores does your brother do to help?
- When your auntie visits does she help in some way?
- Tell me how your grandmother helps your mother?

2. Explain Task

Wangkuta Yup'igni is referred to as we the Yup'ik people. Yup'ik people have small to large extended families. A family works together to get things done. Explain to children that family members help each other every day. Use the sentences below, Define/Example/Ask, to further discuss the theme of "Family. Show D/E/A illustrations A & B to students while reading aloud sentences below.

Illustration A) Define: In a family, a father is someone who provides for the family.

Example: Your father can set a blackfish trap.

Ask: What else does your father do to help the family?

Define: Ilakutellriani aulukestenguuq aataput.

Example: Civllartuq can'giircuutminek.

Ask: Qaillun cali aatan ikayuutlarta?

Illustration B) Define: In a family, a mother is someone who provides for the family.

Example: Your mother can pick berries.

Ask: What else does you mother do to help the family?

Define: Ilakutellriani aulukestenguuq aanaput.

Example: Iqvaryuumauq aanan.

Ask: Qaillun cali aanan ikayuutlarta?

3. Model Task

When speaking, remember to speak loud and clear enough so everyone can hear.

Look at the people you are speaking to, do not speak too fast or too slow, change your voice to fit the character. For example, if I am a father I can speak with a deep voice, and if I am a mother can speak with a softer voice.

Have two pre-made stick puppets resembling a father and mother. Use the puppets to demonstrate what is expected during reader's theater performance: motion father puppet forward/backward and mother puppet in a circular motion while singing the introductory song.

Then provide children with two pre-cut puppet sticks in the shape of a person. Ask the children to draw a family member of their choice. Provide a tub of crayons and markers for students to choose from.

4. Assisted Performance

Remind students they are learning about *Wangkuta Yup'igni* - family. Members of a family help one another and they can do certain things either by oneself or as a family. Tell students they are going to perform a simple skit using the two puppets they just made.

Sing introductory song aloud emphasizing expression, tone, rhythm and attention on audience. Refer to the reader's theater rubric.

Possible script on how to explain the rubric to your students:

Everybody let's look at the reader's theater rubric. These are my expectations of you.

- The first trait I will look at is voice – how clearly and loudly you speak. So that your peers can hear what you are saying.
- The next trait I will look at is your eye contact. I expect you to look at your peers as you are speaking.
- The next trait will be fluency. I will evaluate how fast your pace is. Remember, you cannot go too slow or too fast when speaking.
- The last trait is artistic. With this trait I will listen to your voice to whether it sounds like the person you are imitating.
- If you fulfill all the rubric expectations by following all the four traits you will receive a smiley face.
- If you follow most of the rubric expectations, but could grow in certain areas you will receive a half-smiley face.
- Then if rubric expectations are slightly followed, and there is need for improvement you will receive a frown face.
- One of the last things we will do is to talk about how we can improve our performance.

Invite students to sing along and act out each part. As you sing the introductory song again, use motions for father and mother demonstrated earlier in the lesson.

Ask students if they sang clearly and loudly enough so everyone in the audience could hear. Did they sing to the audience and NOT into your hands? Did they look at the audience as they were singing? Were they singing at a good pace - not too slow and not too fast? Did they change their voice to fit the character? Did they make motions that fit the character?

Language expectations:

- Students are demonstrating their understanding of the language with the use of gestures and organized performance.
- Students will demonstrate basic understandings of the song, focus attention on the speaker, and retell and act out the song.
- Students participate appropriately and show interest in activity.
- Are they using the words in sequential order?
- Do the gestures match phrases?
- Are words being spoken with clarity?

Use Appendix E: Language Checklist for progress monitoring.

5. Provide Practice

Distribute students into small groups to practice. Have them use the reader's theater boxes as they practice the song and motion with their two puppets. Students can spend at least five minutes practicing.

The teacher can facilitate one reader's theater box or rotate through each theater, whichever is most convenient. Guide students' practice by singing the song with them.

If students are having difficulty getting started on their own sing the beginning part of the song and have the students finish. Hold up and motion appropriate puppet while singing. Incorporate gestures (forward/backward, circular). Memorization is not necessary at this point, but providing opportunities for language production is.

Wangkuta Yupigni refers to families. Families help one another in different ways.

Accommodate and adapt song with students who have created family puppets other than their parents.

6. Monitor Independent Practice

Allow students to practice for several more minutes while you take the time to walk through each station observing and listening to student's oral language. This is a good time for informal evaluation and a time to record students performing.

Acknowledge students who are speaking loud enough, speaking at a good pace, looking at the audience, and using different expressions. If students need additional assistance join the group briefly to model expectations.

Lesson One Reflections

It will be a good idea to collect stick puppets into small plastic bags (one per student) or bind each student's sets using rubber bands. Make sure you write their initials on the bottom of the sticks or using masking tape and write their name on the tape. These puppets can be used for Lesson 6: Clothing.

Keep Reader's Theater boxes for Lesson 6 as well.

Throughout the lesson keep a steady pace, keep it simple, direct, and precise. Otherwise, you can lose students' attention. Need to keep them interested and involved.

Students really like to share, so it will be helpful to know teachers' classroom management strategies.

When students are at the reader's theater practicing it will be very helpful to have two other assistants to manage and keep students on-task.

Perhaps for this initial lesson it will be best to use one reader's theater box instead of four. Select small groups of students to take turns performing as other students pose as an audience.

Lesson One: Appendix A



yuguat murat - stick puppets






enanguarvik - simple reader's theater stage



allayugat enanguarvit – different kinds of reader's theater stages

Lesson One: Appendix B - Reader's Theater Rubric

Name:	<i>Elisngauq</i>	<i>Elitenguq</i>	<i>Elitengaartuq</i>
Title of Skit:	 Excellent Work	 Room to Grow	 Needs Improvement
<u>Voice</u> Did you speak clearly and loudly enough so everyone in the audience could hear you?			
<u>Eye Contact</u> Did you look at the audience as you were speaking?			
<u>Fluency</u> Were you speaking at a good pace - not too slow and not too fast?			
<u>Artistic</u> Did you change your voice to fit the character?			
How you can improve _____.			

Lesson One: Appendix C

Wangkuta Yup'igni – We the Yup'ik people

ilat



Lesson 1 Vocabulary Card 1

Lesson One: Appendix D



Define: In a family, a father is someone who provides for the family.

Example: Your father can set a blackfish trap.

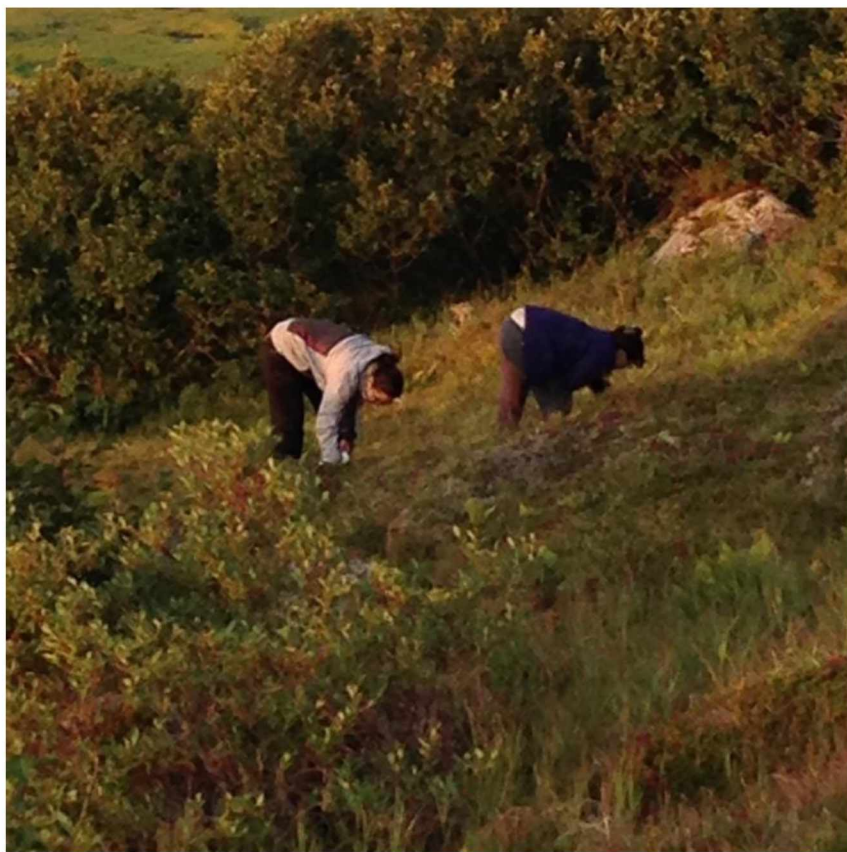
Ask: What else can your father do to help the family?

Define: *Ilakutellriani aulukestenguuq aataput.*

Example: *Civllartuq can'giirciitminek.*

Ask: *Qaillun cali aatan ikayuutlarta?*

Lesson One: Appendix E



Define: In a family, a mother is someone who provides for the family.

Example: Your mother can pick berries.




Ask: What else does your mother do to help the family?

Define: *Ilakutellriani aulukestenguuq aanaput.*

Example: *Iqvaryuumauq aanan.*

Ask: *Qaillun cali aanan ikayuutlarta?*

Lesson One: Appendix F – Language Checklist

<p>Language Checklist</p>	<p><i>Elisngauq</i></p>  <p>Consistent Vocabulary Usage Simple and Expanded Sentences</p>	<p><i>Elitenguq</i></p>  <p>Frequent Vocabulary Usage, Fragmented Phrases and Sentences</p>	<p><i>Elitengaartuq</i></p>  <p>Occasional Vocabulary Usage, Single words with chunks of memorized phrases</p>
<i>Ilat</i>			
<i>Aata</i>			
<i>Aana</i>			

Lesson Two: *Qanruyutet Aturluki Anglituukut* – we grow up following traditional values and principles

The Big Idea: Safety

Activity: Read Safety Signs

Product: Read Aloud

Objective: CCSS RF.K.4 Read texts with purpose and understanding. Students will name safety rules around the room.

Materials:

- Appendix A: Visual of Sample Materials,
- Appendix B: Read Aloud Checklist,
- Appendix C: Vocabulary card 2,
- Appendix D: Define/Example/Ask (D/E/A) Card C,
- Appendix E: Define/Example/Ask (D/E/A) Card D,
- Appendix F: Language Checklist,
- colored construction paper (red, yellow, green),
- Yuuyaraq pledge (<http://wjkaganak.weebly.com>)

Send out a parent survey of simple rules and expectations followed at home and around the community, precut red octagon, yellow triangle, green circle, at least 8-12", randomly hang safety signs (green circle, yellow triangle, red octagon) around the classroom prior to lesson.

Vocabulary: *alerqutet* – rules, *aruliara* – stop, *ayaglutten* - go

Assessment: Read Aloud Checklist (Appendix B)

Technology: Record class as they read rules aloud

1. Focus Attention

Recite Yuuyaraq as a class. Direct students' interest by singing this introductory song to the tune of "The Wheels on a Bus Go 'Round and Round." Invite them to act out each part. Act it out by pantomiming key words from the song below, such as, life in village (arms form circle in front of body), keep you safe (arms crossed at chest), and obey (point with index finger in front middle then right to left).

Rules are part of life in the village, life in the village, life in the village.

Rules are here to keep you safe, so please obey.

Alerqutet nunacuaraam piicetciiyagtai (3x)

Alerqutet uitanqegcinarqut, kitak maligtaqukiki.

Activate prior knowledge by explaining how following the traditional values and principles were part of family expectations. Show vocabulary card (Appendix C). Name some rules they might have heard from their parents, other family members or from people in the community. Explain that safety of the village relies on everyone following and obeying the rules in the village. Briefly review previous day's lesson on how families can help one another.

Some rules that can be shared: Don't play with sharp objects. Don't go to the river without an adult. Leave guns alone. Don't play with matches or lighters. Go to bed early, get up early. Respect the elders. Love one another. If you get into a conflict walk away. Always tell your parents where you will be playing. Guns are not for playing with. Listen to advice. Listen to your parents. Lend a helping hand.

2. Explain Task

Qanruyutet Aturluki Anglituukut refers to growing up following traditional values and principles.

Discuss the theme of "Safety" and explain that children have probably seen or know of different kinds of rules around the village. Ask why it is important to have rules. How do rules help keep people safe? Use the sentences below, Define/Example/Ask, to further discuss the theme of "Safety." Show D/E/A illustrations C & D to students while reading aloud sentences below. (Appendix D & E)

Illustration C) Define: *Rules* help keep us safe.

Example: You can follow rules by sitting still and eating.

Ask: What kind of rules do we follow in school? At home?

Define: *Alerqutet uitanqercivkarlarakut.*

Example: *Aqumluta neraqamta alerqutet maligtaqularaput.*

Ask: *Elicarviimiluani canek alerqucetangqerta? Nevcenimi?*

Illustration D) Define: We follow rules to be safe.

Example: You can follow rules by not playing near large bodies of water.

Ask: What kind of rules do we follow around the village?

Define: *Uitanqegcilartukut alerqutet maligtaquaqamteki.*

Example: *Aquinritaqaqmta ulerpiim avatini alerqutet maligtaqularaput.*

Ask: *Nunacuaraat canek alerqutengerllartat?*

3. Model Task

Show pre-made red octagon, yellow triangle and green circle shapes and explain to the students that the shapes represent safety signs. The red octagon represents 'stop' so I speak using a loud clear stern voice, the yellow triangle represents 'yield' so I can speak with warning and caution, and the green circle represents 'go' so I can speak with enthusiasm. Then direct their attention to the 'safety' signs pre-displayed around the classroom - red/stop, yellow/yield and green/go (shapes that represent rules to obey).

Remind students when they read signs aloud they should remember to use a loud clear voice speak with accuracy, speak quickly and speak with expression. If they see a red stop sign they will yell, "STOP!" If they see a yellow yield sign they will say,

“Yield.” with warning so that others can hear and understand what was said. If they see a green go sign they can say, “Go!” with enthusiasm.

4. Assisted Performance

Remind students they are learning about *Qanruyutet Aturluki Anglituukut* - Safety.

Using the safety signs displayed around the classroom tell students when they come to a safety symbol they are going to read aloud what it represents: red means stop, yellow means yield, and green means go. As they come to a safety sign they must read aloud the rule with volume, expression, accuracy and speed. Students can read aloud either as a group, individually, and/or echo read (your preference).

Have students form a large circle. Place three shapes (yellow triangle, green circle, red octagon) on the floor in front of you. Pick up one safety sign, say the rule and the students repeat after you. Then have the group read aloud orally together as you randomly hold up one safety sign at a time.

Questions you might ask the students:

- Did you speak too slow or too quickly?
- Did you speak correctly?
- Did you speak making the text interesting?
- Did you use a loud clear voice?

Refer to the read aloud checklist.

Possible script on how to explain the rubric to your students:

Everybody let's look at the read-aloud checklist. These are my expectations of you.

- The first trait we will look at is speed – remember you cannot go too slow or too fast when speaking.
- The next trait I will look at is accuracy – I expect you to say the words as they are written.
- The next trait is expression – here I will listen to your voice to whether it changes to fit the rule.
- The last trait is volume – speak so that your peers can hear what you are saying.
- If you fulfill all the rubric expectations by following all the four traits you will receive a smiley face.
- If you follow most of the rubric expectations, but could grow in certain areas you will receive a half-smiley face.
- Then if rubric expectations are slightly followed, and there is need for improvement you will receive a frowning face.

Language expectations:

- Students are demonstrating their understanding of the language by stating the rule and its' meaning.
- Students will demonstrate basic understandings of the rule by acting it out: stop means do not move, yield means slow down and look around, go means keep moving forward.
- Students participate appropriately and show interest in activity.
- Students associate symbol of octagon with stop, triangle with yield and circle with go.

Use Appendix F: Language Checklist for progress monitoring.

If students are struggling finding the words you can take each of the signs and say, 'I see a yellow triangle it means __ (yield). I see a red octagon it means __ (stop). I see a green circle it means __ (go).'

5. Provide Practice

Before letting students practice on their own go around the classroom tracing back their steps reviewing why each sign is important and why the rule should be obeyed. Point to each safety sign and read aloud and have students repeat after you. “Red means to stop and do not move, yellow means yield and look in all directions, green means go and be careful.”

Have students follow you around the classroom and when you come to a sign say aloud together what rule the safety signs represent. Do this several times. If students are uncertain, read aloud the sign and have students repeat after you. Adjust volume, speed, accuracy, and expression to give students support.

6. Monitor Independent Practice

After guided practice, stand aside and/or sit to observe as students retrace their steps and read aloud each safety sign as they come to them. Record class reading safety signs aloud.

Acknowledge students who are using language of today’s lesson with either thumbs up and smile! If students are not reading aloud as practiced join the group and provide more guided practice.

Lesson Two Reflections

If you would like, you can also use pictures in replacement of the vocabulary words and replace them with the sight words after singing song several times.

Children can be given a simple map of their village so they can trace their way home, placing safety signs along the way.

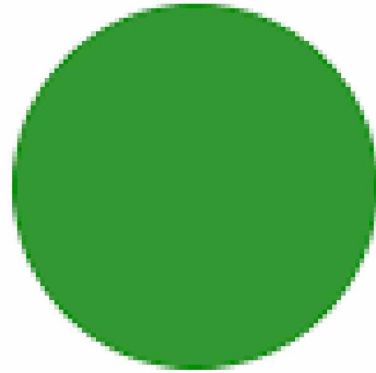
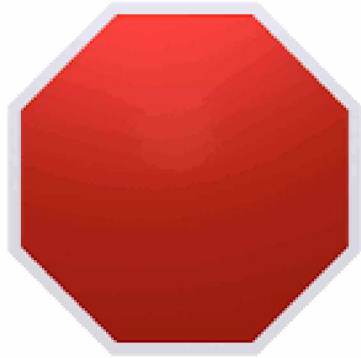
This safety lesson could also be adjusted to meet other safety rules such as boat/life jacket, bike/helmet, and airplane/seatbelt.

Can shift focus to other safety rules around the community such as water/do not play near, rocks/do not climb, roads/watch out for vehicles, and/or heavy equipment/do not play around.

Lesson Two: Appendix A

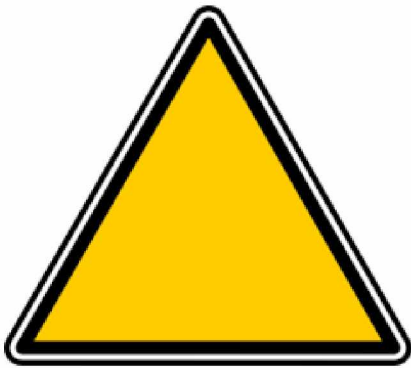
Alerqutet

Arulira






Aruliara! Stop!

Ayaglutten! Go!



Murilki! Yield!

Lesson Two: Appendix B - Read-Aloud Checklist

Reader's Name:		Evaluator's Name:	
Text:		Date:	
	<i>Elisgnauq</i>  Excellent Work	<i>Elitenguq</i>  Room To Grow	<i>Elitengaartuq</i>  Needs Improvement
<u>Speed</u>	was quick and speech flowed as they spoke aloud	was a little slow, speech flowed pretty well	was too slow and speech seemed disconnected
<u>Accuracy</u>	ALL or nearly all of words were spoken correctly	some of the words were spoken incorrectly	many of the worlds were spoken incorrectly
<u>Expression</u>	voice went up and down to keep the text interesting	used some good expression	sounded unimaginative and monotonous
<u>Volume</u>	used a loud clear voice while speaking	voice was fairly loud while speaking	was too quiet while they were speaking

Lesson Two: Appendix C

Qanruyutet Aturluki Anglituukut – we grow up following traditional values and principles

Alerqutet



Lesson 2 Vocabulary Card 2

Lesson Two: Appendix D



Define: Rules help keep us safe.

Example: You can follow rules by sitting still and eating.

Ask: What kind of rules do you follow at school? At home?

Define: *Alerqutet uitanqercivkarlarakut.*

Example: *Aqumluta neraqamta alerqutet maligtaqularaput.*

Ask: *Elicarviimiluani canek alerqucetangqerta? Nevcenimi?*

Lesson Two: Appendix E



Define: We follow rules to be safe.

Example: You can follow rules by not playing near large bodies of water.




Ask: What kind of rules do you follow around the village?

Define: *Uitanqegcilartukut alerqutet maligtaquaqamteki.*

Example: *Aquinritaqaqamta ulerpiim avatini alerqutet maligtaqularaput.*

Ask: *Nunacuaraat canek alerqutengerllartat?*

Lesson Two: Appendix F - Language Checklist

<p>Language Checklist</p>	<p><i>Elisngauq</i></p>  <p>Consistent Vocabulary Usage, Simple and Expanded Sentences</p>	<p><i>Elitenguq</i></p>  <p>Frequent Vocabulary Usage, Fragmented Phrases and Sentences</p>	<p><i>Elitengaartuq</i></p>  <p>Occasional Vocabulary Usage, Single words with chunks of memorized phrases</p>
<i>Alerqutet</i>			
<i>Aruliara</i>			
<i>Ayaglutten</i>			

Lesson Three: *Ilakuyulluta, Ukvertarluta* – We live in harmony, we have faith

The Big Idea: Eskimo Dance

Activity: Storytelling using gestures

Product: Group Presentation

Objective: CCSS RL.K.2 With prompting and support, retell familiar stories. The students will dramatize a simple story using gestures.

Materials:

- Appendix A: Visual Sample of Material
- Appendix B: Storytelling/Retelling Scoring Guide
- Appendix C: Vocabulary card 3,
- Appendix D: Define/Example/Ask (D/E/A) Card E,
- Appendix E: Define/Example/Ask (D/E/A) Card F,
- Appendix F: Language Checklist,
- Eskimo dance drum,
- Eskimo dance video and Yuuyaraq pledge (<http://wjkaganak@weekbly.com>).

Seek community volunteer to drum/sing. Speak with school secretary, home school coordinator, and/or local staff for local Eskimo dance group contact information.

Vocabulary: *yagiraq* – gesture, *apa'urluq* – grandpa, *maurluq* - grandma

Assessment: Storytelling/Retelling Scoring Guide

Technology: Record students dancing retelling story using gesture

1. Focus Attention

Recite *Yuuyaraq* as a class. Direct students' interest in the task by singing this introductory song to the tune of "Brown Bear, Brown Bear, What Do You See." Invite them to act out each part. Act it out by pantomiming key words from the song below, such as, grandpa look (left arm around back, right hand above eyebrows), grandma look (make circular motion around face with both hands), and dancing take a look (arms swaying from right to left).

Grandpa, grandpa, look at me,

Grandma, grandma, look at me,

I am dancing take a look at me!

Apaurluq (2x) tangerqernga,

Maurluq (2x) tangerqernga,

Tangvagnga Yurartua!

Activate prior knowledge by sharing how families lived in harmony and faith. (e.g. sharing food/clothing, resolving conflict, helping one another, caring for catches in timely manner, not littering, giving thanks to all things because the animals give themselves to you, etc.). Show a short video clip of Eskimo Dancing. Talk about the gestures that were being demonstrated. Show vocabulary card (Appendix C) and talk about what the gesture in the photo can represent. Accept reasonable answers.

Take one gesture and connect it to a word in the song, which is part of a story that is being conveyed. Tell the students dance is a way of telling a story. Stories help families live in harmony and faith. People create stories that can be shared in song using sequence and gestures.

Ask students to share a story from their lives, such as a task they might have completed, their first boat ride, the first time they lost a tooth, a time when they were at camp, first time they did something, what they experienced when they went on a walk, what they did with their friends during the summer, etc.

Briefly review how families can help one another and how rules are obeyed in the village.

2. Explain Task

Ilakuyulluta, Ukvertarluta means we live in harmony and we have faith. One of the ways we demonstrate harmony and faith is through song and dance. We have faith in one another and work in harmony with one another to perform.

Discuss the theme of “Eskimo Dance” and explain that Eskimo dances use gestures to tell a story. When telling a story through gesture there is also some kind of sequence to follow. Ask how Eskimo dances can be different and same. Use the sentences below, Define/Example/Ask, to further discuss the theme of “Eskimo Dance.” Show D/E/A illustrations E & F to students while reading aloud sentences below. (Appendix D & E)

Illustration E) Define: A gesture is a movement of part of the body.

Example: You can use different gestures to communicate.

Ask: What other kind of gestures can we use to communicate with
each other?

Define: *Yagiraaqamta tempu aturlaraput.*

Example: *Yagiraluta ayuqenrilngunek qaneryumaukut.*

Ask: *Allanekqa yagiracetangqertuq qaneryukumta?*

Illustration F) Define: A sequence is a series of movements.

Example: You can make a sequence 'up, down, around' while dancing.

Ask: What other kind of sequence can you make?

Define: *Piciryarangqertuq yagirayaraq.*

Example: *Yagirayumauten qulitmun, akitmun, uivluten yurainanerpeni.*

Ask: *Caliqa allanek piciryarangqertuq yagiraqavet?*

3. Model Task

Have students form a sitting semi-circle. (Optional: put on dance regalia such as headdress, belt, boots, Eskimo dance garment). Explain to students that when a drummer sings they can use different volumes and tones, and at a conversation pace to tell a story. When a dancer dances to tell a story they use gestures to help them. Explain that when telling a story through Eskimo dance it has a sequence and demonstrated using gestures.

4. Assisted Performance

Remind students they are learning about Eskimo dancing. Eskimo dancing shares a life story of harmony and people's beliefs through the songs they share. Tell students they are going to perform a short Eskimo dance together. Explain that once the dance is complete they too are going to be asked to perform a short Eskimo dance.

Display the chorus of an Eskimo dance song on a Smart board, television, and or butcher paper. Remind students that it is through gestures stories can come to life. For each phrase incorporate a gesture. Invite students to participate. This would be a good time to utilize a community volunteer to help monitor Eskimo dancing and encourage student participation.

When we are sharing a story through Eskimo dance we should talk loud enough for everyone to hear. When we are singing and using gestures should have smooth rhythm. We should try to remember not to speak too fast or too slow. Refer to the

storytelling/retelling-scoring guide.

Possible script on how to explain the rubric to your students:

Everybody let's look at the storytelling/retelling-scoring guide. These are my expectations of you.

- The first trait we will look at is expression and volume – speak as if you are talking to your friend naturally.
- The next trait I will look for is intonation – intonation is the rising and falling of your voice. For example, I can speak changing the sound of my voice from high to low. I also am careful not to speak on and on and on and on. I try not to sound like I am a robot.
- The next trait is smoothness – I speak evenly so that I am understood. I try not to st-st-st-stutter.
- Then the last trait is pace – I will not speak too fast or too slow. I will speak at a speed that is just right.
- If you fulfill all the rubric expectations by following all the four traits you will receive a smiley face.
- If you follow most of the rubric expectations, but could grow in certain areas you will receive a half-smiley face.
- Then if rubric expectations are slightly followed, and there is need for improvement you will receive a frowning face.

Language expectations:

- Students are demonstrating their understanding of the language by using gestures to convey meaning and/or feelings.
- Students will demonstrate basic understandings of gesture by acting out words from the song: grandpa/grandma (e.g. motion upside down triangle with both arms then place hand horizontally above eyebrows).
- Students participate appropriately and show interest in activity.
- Students associate gesture as a way to express an idea, convey meaning and/or feelings.

- Students will experience and understand that gestures are motions that can represent words in a song, in a story, and even while Eskimo dancing.

Use Appendix F: Language Checklist for progress monitoring.

If a student is having difficulty with coordination demonstrate gesture slowly. Have student follow along next to you. Do this several times for each of the phrases.

5. Provide Practice

Arrange the students so that the girls are standing semi-circle and the boys are on their knees in a straight line in front of the girls. Sing the chorus, play a recorded version, and/or have community volunteer assist. Guide students to practice repeating gestures several times.

6. Monitor Independent Practice

Observe students dancing. For those who may need a little extra help with body/arm movements or seem uncertain of what to do next, model dance movements. Record the group dancing.

Acknowledge students who are using language of today's lesson with either thumb up and a smile. If students are still confused about applying storytelling through song rejoin the group and practice reading aloud each phrase while demonstrating the gesture. Take it back to a step-by-step process.

Lesson Three Reflections

There is an Eskimo dance chopping wood song that is easy to remember that the children could practice.

This will be an ideal time to invite some of the local dance group members to help with the lesson. They can also provide other songs that could be sung and/or practiced.

Keep the expectations simple. The song should be a phrase as simple and short as the song used to introduce the lesson.

Lesson Three: Appendix A



yurartet - Eskimo dancers



tegumiaq - male dance fans



tegumiaq - female dance fans



nasqurrun - female headdress



piluguk - fur boots






quspeq - female garment



tulvagaq - male garment

Lesson Three: Appendix B - Storytelling/Retelling Scoring Guide

	<p><i>Elisngauq</i></p>  <p>Excellent Work – 3pts</p>	<p><i>Elitenguq</i></p>  <p>Room To Grow – 2pts</p>	<p><i>Elitengaartuq</i></p>  <p>Needs Improvement – 1pt</p>
<u>Expression and Volume</u>	varies in express and volume; expression matches passage; sounds like they are talking to a friend	has volume and expression; sometimes natural, but does not sound like they are talking to a friend	quiet voice; does not sound natural like talking to a friend
<u>Intonation</u>	speaks with stress and intonation	speaks with mixture of run-ons	speaks word-by-word in a monotone voice
<u>Smoothness</u>	smooth with some breaks; self-corrects with difficult words	occasionally breaks rhythm; difficulty with specific words	frequently hesitates; sounds out words; repeats words;
<u>Pace</u>	at a conversation pace	fast and slow throughout	speaks slowly and laboriously
		Score _____	

Lesson Three: Appendix C

Ilakuyulluta, Ukvertarluta – we live in harmony, we have faith

Yagiraq



Lesson 3 Vocabulary Card 3

Lesson Three: Appendix D



Define: A gesture is a movement made by part of the body.

Example: You can use different gestures to communicate.

Ask: What other kind of gestures can we use to communicate
with each other?

Define: *Yagiraaqamta tempu aturlaraput.*

Example: *Yagiraluta ayuqenrilngunek qaneryumaukut.*

Ask: *Allanekqa yagiracetangqertuq qaneryukumta?*

Lesson 3 D/E/A Card E

Lesson Three: Appendix E



Define: A sequence is a series of movements.

Example: You can make a sequence “up, down, around” while dancing.




Ask: What other kind of sequences can you make?

Define: *Picirarangqertuq yagirayaraq.*

Example: *Yagirayumauten qulitmun, akitmun, uivluten yurainanerpeni.*

Ask: *Caliqa allanek picirarangqertuq yagiraqavet?*

Lesson Three: Appendix F - Language Checklist

<p>Language Checklist</p>	<p><i>Elisngauq</i></p>  <p>Consistent Vocabulary Usage</p> <p>Simple and Expanded Sentences</p>	<p><i>Elitenguq</i></p>  <p>Frequent Vocabulary Usage,</p> <p>Fragmented Phrases and Sentences</p>	<p><i>Elitengaartuq</i></p>  <p>Occasional Vocabulary Usage,</p> <p>Single words with chunks of memorized phrases</p>
<p><i>Yagiraq</i></p>			
<p><i>Apa'urluq</i></p>			
<p><i>Maurluq</i></p>			

Lesson Four: Pingnatugluta – We strive for prosperity

The Big Idea: Subsistence

Activity: Picture Show & Tell

Product: Retelling

Objective: CCSS RL.K.2 With prompting and support, retell familiar stories. The students will retell by showing and telling.

Materials:

- Appendix A: Visual Sample of Optional Material,
- Appendix B: Storytelling/Retelling Scoring Guide,
- Appendix C: Vocabulary card 4,
- Appendix D: Define/Example/Ask (D/E/A) card G,
- Appendix E: Define/Example/Ask (D/E/A) card H,
- Appendix F: Language Checklist,
- Yuuyaraq pledge (<http://wjkaganak.weebly.com>).

Optional material can be collected and/or gathered from local community members prior to lesson implementation. One way is to send out a donation letter to parents a week prior to implementing this lesson. Family members can also be asked to share family photos of subsistence activities they participated in for show and tell.

Vocabulary: *angussaagyaraq* – subsistence, *pissuq*– hunt, *neqsuq* - fish

Assessment: Storytelling/Retelling Scoring Guide

Technology: Show & Tell photo album (iMovie)

1. Focus Attention

Recite *Yuuyaraq* as a class; pointing out each word as it is being recited. Recite a second time then direct student's interest by singing the words to the tune of "A Hunting We Will Go." Invite them to act out each part. Act it out by pantomiming key words from the song below, such as, hunting (motion shooting into the air), fishing (jigging) and gathering (bent over with right hand picking up motion), we will go (walking in place), and merry oh (arms swaying above head).

A hunting we will go (2x) high ho the merry oh the hunting we will go.

A fishing we will go (2x) high ho the merry oh the hunting we will go.

A gathering we will go (2x) hi go the merry oh the hunting we will go.

Angussaakatartua (2x) anglill' anglanaqvaa. Angussakatartua.

Neqsuqatartua (2x) anglill' anglanaqvaa. Angussakartartua.

Makiraqatartua (2x) anglill' anglanaqvaa. Angussarkartartua.

Repeat song, substituting the following words for hunting; hunting to fishing, then fishing to gathering.

Activate prior knowledge by discussing how families practice seasonal subsistence activities such as hunting, fishing, and gathering. Show vocabulary card (Appendix

C). Point out that not all families participate in some or all-seasonal subsistence activities, but most community members share, one way or another, the things they have harvested. Optional show and tell: bird wings, tanned sealskin, dried fish/herring/tomcod/etc., cup of berries, mouse food, Labrador tea, grass for weaving to prompt discussion.

Questions you might ask the students:

- What other kinds of native foods have you gathered?
- What other kinds of fish do people catch?
- Where are the fish caught?
- Are there other kinds of plants or berries that can be gathered from the tundra?
- Where do berries and plants grow?
- During what season are fish caught?
- What kinds of fish do we catch in the spring, summer, fall, and winter?
- Do people catch birds all year long?
- Where do they go?
- What kinds of food have you shared with other people?
- Why do people share food with each other?
- How is mouse food prepared?
- Where does the mouse food come from?
- After tanning a sealskin what does grandmother do with it?

Briefly review how families can help one another, how rules are obeyed in the village, and how stories can be told using gestures.

2. Explain Task

Pingnatugluta means we strive for prosperity. Prosperity is success. The traditional Yup'ik way of prosperity was not to gain personal success, but to be a successful contributing member within the community.

Discuss the theme of “Subsistence” and explain that children probably have either gone with someone, saw someone or know of someone who went hunting, fishing or gathering. Ask why is it important to participate in subsistence activities. Use the sentences below, Define/Example/Ask, to further discuss the theme of “Subsistence.” Show D/E/A illustrations G & H to students while reading aloud sentences below. (Appendix D & E)

Illustration G) Define: My father and I participate in fall subsistence hunting.

Example: I caught a bird when he went out hunting.

Ask: What other kinds of subsistence activities have you
participated in during the fall or winter season?

Define: *Uksuarmi aataka-llu nutegyarlartukuk.*

Example: *Yaqulegtellruunga nutegyallemni.*

Ask: *Uksuarmi wall'u ukсурmi canek allanek angussallrusit?*

Illustration H) Define: My mother and I participate in summer subsistence

fishing.

Example: My mother taught me how to cut fish.

Ask: What other kinds of subsistence activities have you

participated in during the summer or spring season?

Define: *Kiagmi aanaka-llu neqsutuukuk.*

Example: *Aanami elicallruanga cegyaramek.*

Ask: *Upnerkami wall'u kiagmi canek allanek angussallrusit?*

3. Model Task

Explain that some key features of subsistence hunting could be: man laying behind a grass/tree blind; man out in the ocean with a harpoon; man setting a net; woman standing on the side of river with fishing pole; man holding dip net in water; woman digging for mouse food; woman picking berries; woman selecting Labrador tea or gathering beach grass, etc.

When showing and telling we should talk using different forms of expression, be loud enough for others to hear, and speak at a good pace. When showing and telling the visual can help a listener to see what is being shared. Tell students they are

going to be drawing a picture of a seasonal subsistence activity. Once they are done, they will be expected to share by telling something about what they drew.

4. Assisted Performance

Remind students they are learning about subsistence. Families can help one another by participating in subsistence activities such as hunting, fishing and gathering.

Families share their stories in different ways. Today, students will draw and orally share their stories.

Stress the importance of speaking with good volume, varying expressions, and right speed. Refer to the storytelling/retelling-scoring guide.

Possible script on how to explain the rubric to your students:

Everybody let's look at the storytelling/retelling-scoring guide. These are my expectations of you.

- The first trait we will look at is expression and volume – speak as if you are talking to your friend naturally.
- The next trait I will look for is intonation – intonation is the rising and falling of your voice. For example, I can speak changing the sound of my voice from high to low. I also am careful not to speak on and on and on and on. I try not to sound like I am a robot.
- The next trait is smoothness – I speak evenly so that I am understood. I try not to st-st-st-stutter.
- Then the last trait is pace – I will not speak too fast or too slow. I will speak at a speed that is just right.
- If you fulfill all the rubric expectations by following all the four traits you will receive a smiley face.
- If you follow most of the rubric expectations, but could grow in certain areas you will receive a half-smiley face.

- Then if rubric expectations are slightly followed, and there is need for improvement you will receive a frowning face.

Briefly review these questions with students' prior and post show and tell:

- Was your voice quiet or was it loud enough?
- Did you speak like a robot or sound like you were talking to a friend?
- Was your pace too slow or did you speak at a good speed?

Language expectations:

- Students are demonstrating their understanding of the language by connecting the things that they do everyday with their families is part of a subsistence way of life, especially when it relates to fishing, hunting and gathering.
- Students will demonstrate basic understandings of subsistence by recalling and sharing events that have taken place during the four seasons.
- Students participate appropriately and show interest in activity.
- Students will share their experiences by sharing meaningful connections related to the topic of subsistence by bringing in an item taken either through fishing, hunting and/or harvesting.
- Students' application of language related to subsistence will be reflected in the topic of their choice for show & tell presentation.
- Students express the relationship of hunting, fishing and gathering (subsistence) as a means to put food on the table.

Use Appendix F: Language Checklist for progress monitoring.

If a child is having difficulty getting started telling their story based off of what they drew use sentence frames: "My picture is about ____ (fishing, hunting or gathering)."
 "My ____ (mom/dad/sister/brother/grandparents)" and I ____ like to ____ in the ____."
 "During the _____ my _____ and I _____." "In the _____ I went _____ with my _____." etc.

5. Provide Practice

Distribute drawing paper, pencils, and crayons to each student. Tell students to draw a seasonal subsistence scene whether it is hunting, fishing or gathering during the spring, summer, fall or winter. Once drawings are complete they will be asked to share their story with you and the rest of the class.

Before students tell their story remind them to speak clear, loud, naturally, and at a good pace.

6. Monitor Independent Practice

While students are drawing ask them about their drawing. When students have completed their drawings take a picture and record them sharing their story.

Record as many students as you can. If time does not allow, recording can take place later in the day.

Acknowledge students who are using language of today's lesson by handing out stickers. If students need more assistance or time have them take their drawings home to tell the stories to their parents.

Lesson Four Reflections

You may also want to have pictures of different subsistence activities for students to use tell the stories. Drawing stories can take a lot of time for some students. In this way, the lesson will stay focus on speaking rather than their drawing ability.

Once students are done telling you their story you can retell the story following the expectations of expression, volume, intonation and pacing.

As a pre-lesson activity you might ask a parent or elder to come in and tell a story for students to make connection to.

Rather than taking a picture, you can also have students use the App Upad on the iPad to draw and then you can record their voice over their picture.

Students have a lot of stories to tell, so it will be helpful to remind them not to talk over one another. That when someone is telling a story they should sit quietly and listen while someone is talking, and that it is not respectful to get up in the middle of a story.

Lesson Four: Appendix A



anlleq - mouse food



iqvat - picked berries



neqerllugkat - fish drying for dried fish



ayuq - Labrador tea



tapernat - beach grass






yaquq - bird wing



amiq - sealskin

Lesson Four: Appendix B – Storytelling/Retelling Scoring Guide

	<p><i>Elisngauq</i></p>  <p>Excellent Work – 3pts</p>	<p><i>Elitenguq</i></p>  <p>Room To Grow – 2pts</p>	<p><i>Elitengaartuq</i></p>  <p>Needs Improvement – 1pt</p>
<u>Expression and Volume</u>	varies in express and volume; expression matches passage; sounds like they are talking to a friend	has volume and expression; sometimes natural, but does not sound like they are talking to a friend	quiet voice; does not sound natural like talking to a friend
<u>Intonation</u>	speaks with stress and intonation	speaks with mixture of run-ons	speaks word-by-word in a monotone voice
<u>Smoothness</u>	smooth with some breaks; self-corrects with difficult words	occasionally breaks rhythm; difficulty with specific words	frequently hesitates; sounds out words; repeats words;
<u>Pace</u>	at a conversation pace	fast and slow throughout	speaks slowly and laboriously
		Score _____	

Lesson Four: Appendix C

Pingnatugluta –we strive for prosperity

Angussaagyagaq



Lesson 4 Vocabulary Card 4

Lesson Four: Appendix D



Define: My father and I participate in fall subsistence hunting.

Example: I caught a bird when we went out hunting.

Ask: What other kinds of subsistence activities have you participated in
during the fall or winter season?

Define: *Uksuarmi aataka-llu nutegyarlartukuk.*

Example: *Yaqulegtellruunga nutegyallemni.*

Ask: *Uksuarmi wall'u uksumi canek allanek angussallrusit?*

Lesson 4 D/E/A Card G

Lesson Four: Appendix E



Define: My mother and I participate in summer subsistence fishing.

Example: My mother taught me how to cut fish.




Ask: What other kinds of subsistence activities have you participated in
during the summer or spring season?

Define: *Kiagmi aanaka-llu neqsutuukuk.*

Example: *Aanami elicallruanga cegyaramek.*

Ask: *Upnerkami wall'u kiagmi canek allanek angussallrusit?*

Lesson Four: Appendix F – Language Checklist

<p>Language Checklist</p>	<p><i>Elisngauq</i></p>  <p>Consistent Vocabulary Usage</p> <p>Simple and Expanded Sentences</p>	<p><i>Elitenguq</i></p>  <p>Frequent Vocabulary Usage,</p> <p>Fragmented Phrases and Sentences</p>	<p><i>Elitengaartuq</i></p>  <p>Occasional Vocabulary Usage,</p> <p>Single words with chunks of memorized phrases</p>
<i>Angussaagyaraq</i>			
<i>Pissuq</i>			
<i>Neqsuq</i>			

Lesson Five: *Nallunrilamta Yuuyaramteni Picirarangqerramta Nutemllarmek* – we

have wisdom and knowledge of our traditional lifestyle

The Big Idea: Way of Life

Activity: Recite Yuuyaraq Pledge

Product: iMovie

Objective: CCSS L.K.6 Use words and phrases acquired through conversation. The students will review *Yuuyaraq* pledge previously learned by reciting it.

Materials:

- Appendix A: Yuuyaraq Pledge,
- Appendix B: Self-Check Rubric,
- Appendix C: Vocabulary card 5,
- Appendix D: Define/Example/Ask Card I,
- Appendix E: Define/Example/Ask Card J,
- Appendix F: Language Checklist.

Display Vocabulary and D/E/A cards from Lessons 104 on a bulletin/white board/select wall for easy reference and discussion throughout this lesson. Make a copy of the self-check rubric for each of the students.

Vocabulary: *Yuuyaraq* – *Yup'ik Way of Life*, include previous lessons 1-4

vocabularies: family, rules, gesture, and subsistence (Appendix C)

Assessment: Self-Check Rubric

Technology: Class iMovie reciting *Yuuyaraq*

1. Focus Attention

Recite *Yuuyaraq* as a class. Direct student's interest by singing these words to the tune of 'I Love You, You Love Me, We Are a Happy Family.' Invite them to act out each part. Act it out by pantomiming key words from the song below, such as *Yuuyaraq* (walking motion with arms), way of life (parallel hands forward motion creating a pathway), great big land (form a large circle with arms), water here to there, (circular hand motion away from body), love (both hands over heart), *Yuuyaraq too* (walking motion with arms).

*Yuuyaraq, yuuyaraq, it is our way of life,
with the great big land and water from here to there,
won't you say you love Yuuyaraq too.*

Yuuyaraq, yuuyaraq, piciryaraqaput.

Nunarpallermi merpagmi-llu,

Nunarpangqerluuni mengqerllu wawet yaavet-llu,

Qaneryumautenllu kenekniluku Yuuyaraq.

Repeat song couple of times. Point out that the four previous lessons relate to one another through *Yuuyaraq*. We are a Yup'ik people that can help take care of one another, we obey and follow rules, and we share stories through dance, and participate in subsistence activities.

Activate prior knowledge by showing vocabulary card 5 (Appendix C). Encourage children to discuss what they have learned that can help them grow as members of the community and as future cultural leaders. Refer to lessons 1-4 vocabulary cards, define/example/ask cards and hold a discussion about what is being represented.

Some questions you might ask: What have we learned about family roles? Why is it important to follow rules? How can we use our bodies to help tell a story? Why is it important to participate in subsistence activities?

Then read the *Yuuyaraq* phrase below and help students make meaningful connections by providing some examples of how to be responsible Yup'ik people. *Nallunrilamta Yuuyaramteni Piciryarangqerramta Nutemllarmek means* we have wisdom and knowledge of our traditional lifestyle. One of the cultural values is to take responsibility in being knowledgeable and wise in cultural Ways of Knowing, Ways of Doing, and Ways of Being to help maintain balance and harmony in ones life and surrounding.

Questions you might ask the students:

- What is something you can do to keep the land clean?
- How can you keep the drinking water from getting polluted?
- How are we expected to treat animals?
- If we see someone needing help what are we to do?
- When an elder is speaking will you playing around?
- If someone is in need of something will you share what you have?

- If you are asked to help will you be lazy?
- What do we do if a family has no food to eat?
- When it is time to work will you sit around and not be helpful?
- Are you going to act like a bully or will you be a friend to everyone?

Briefly review how families can help one another, how rules are obeyed in the village, how stories can be told using gestures, and the value of participating in subsistence activities.

2. Explain Task

Discuss the theme of “*Yuuyaraq*” and explain to the students that *Yuuyaraq* is part of their daily routines and lifestyle. Ask what they can do to show they are living *Yuuyaraq*. Use the sentences below, Define/Example/Ask, to further discuss the theme of “Taking Responsibility.” Show D/E/A illustrations I & J to students while reading aloud sentences below. (Appendix D & E)

Illustration I) Define: *Yuuyaraq* is a way of life.

Example: Respect for elders by listening is part of *Yuuyaraq*.

Ask: What are some ways to show respect to elders?

Define: *Piciryarauguq Yuuyaraq*.

Example: *Takaqiyaraq teggnernek Yuuyaram ilakaa*.

Ask: *Teggenret qaillun takaqsarciki?*

Illustration J) Define: *Yuuyaraq* can be seen through the way you live.

Example: Respecting the land is part of *Yuuyaraq*.

Ask: What is one thing you can do to show respect to the land?

Define: *Tangercetcumaan Yuuyaraq yullerpeggun*.

Example: *Kencikellra nunam Yuuyaram ilakaa*.

Ask: *Qanrutqernga ataucimek qaillun nuna kenciklallerpenek*.

3. Model Task

When reciting *Yuuyaraq* it is best to speak using a storytellers' voice, use expression, speaking smoothly, and loud and clear for everyone to understand. Do not speak too fast or too slow. Speak at a good speed. At this point you want to discuss and point out that pictures, and gestures can increase understandings of *Yuuyaraq* not only for the speaker but the listener as well.

Refer to self-check assessment. Distribute a copy of the self-check assessment to each of the students along with a colored strip of paper to use as a marker.

Possible script on how to explain the rubric to your students:

- Everybody let's look at the self-check assessment.
- These were my expectations of you throughout the week.
- You will only choose one face.
- You cannot choose two faces on the same line.

- The first trait we will look at is how you changed your voice to fit the character. If you did what was expected by changing your voice put a checkmark below Excellent Work.
- If you changed your voice only sometimes put a checkmark below Room to Grow.
- If you were speaking like a robot and need improving put a checkmark below Needs Improvement.
- Give a minute or two for the students to make their selection.
- The next trait we will look at is if you spoke smoothly.
- If you spoke smoothly so that your audience understood you put a checkmark below Excellent Work.
- If you stuttered making it a little difficult to understand what you were saying put a checkmark below Room to Grow.
- If you were speaking in a way that did not make sense put a checkmark below Needs Improvement.
- The next trait refers to how you sound while speaking.
- If you were speaking loud and clear for everyone to hear you put a checkmark on Excellent Work.
- If you were mumbling put a checkmark on Room to Grow.
- If you spoke too quietly making it hard to hear and understand what you were saying put a checkmark on Needs Improvement.
- The next trait has to do with how fast or slow you were speaking.
- If you spoke at a pace that was just right – not too fast and not too slow put a checkmark on Excellent Work.
- If you spoke too fast making it difficult to follow along with what you were saying put a checkmark on Room to Grow.
- If you were speaking too slowly that the listener could not follow along put a checkmark on Needs Improvement.
- Now we will talk about what you need to work on to make your oral presentation better. Note: While you are pointing out the options of where students can make improvements using the traits write them on the board to make it easier for the students to make a selection.
- For instance, you might be having problems with changing your voice so if you had a problem with that write 'change my voice' on the line.

- If you had problems with speaking smoothly write 'speaking smoothly' on the line.
- If you saw yourself needing improvements with speaking loud and clear write 'loud and clear' on the line.
- If you saw yourself speaking too fast or too slow write 'speed' on the line.

Language expectations:

- Students will recite *Yuuyaraq* loud and clear and with excitement in their voices. They will demonstrate through body gestures the meanings of each of the phrases in sequential order.
- Students will demonstrate their understanding of the phrases by the way they conduct themselves on stage – with confidence. The variations in the sound of their voice expresses deeper understandings to what they are reciting.
- The students will perform with enthusiasm, delight and passion that can be seen through facial expressions.

Use Appendix F: Language Checklist for progress monitoring.

4. Assisted Performance

Remind students they have been learning about what *Yuuyaraq* means. People who observe and participate in *Yuuyaraq* can do many things. Each member of the family can do certain things either alone or together. Tell students they are going to create an iMovie together about *Yuuyaraq* – Yup'ik way of life. They are going to recite the *Yuuyaraq* pledge as a class and this time include gestures.

Tell students when they are reciting they should have a voice that can be heard by everyone in the classroom, speak with expression, it should be smooth, and not to speak too fast or too slow. Point out the phrases from the *Yuuyaraq* poster as a review of what was presented during the week.

Practice reciting *Yuuyaraq* using patterned reading with the students, then have students recite *Yuuyaraq* on their own as you lead only using gestures.

5. Provide Practice

Based on student dynamics and developmental observations throughout the week give students at least three to five minutes to practice on their own, in small groups, and/or as a whole group. Use corrective feedback if/when necessary.

6. Monitor Independent Performance

Praise all students for their cooperation and participation. Let them know they will be now recorded reciting *Yuuyaraq* as a whole group.

Encourage them to take responsibility of learning all they can about *Yuuyaraq* at home, the school and with others in the community.

Lesson Five Reflections

You may need a couple of assistants for this lesson because you want students to stay on-task in their small groups.

Since the students might not be familiar with self-check it will be helpful to use a strategy the teacher has been using such as three boxes with a 'X' to mark where the student is or mark what the student has completed already.

They like to watch movies, so if the iMovie created is long this might even turn into more than a one-day lesson. Time moves quickly, and you do not want to rush the concept of responsibility and *Yuuyaraq*.

Another option could be instead of students talking about the pictures they could be singing the introduction song of *Yuuyaraq* over and over again. This can be a practical way to display lessons learned, and you could also insert class pictures you have taken during each of the lessons.

Instead of making a copy of the self-check rubric you can also distribute a set of three different faces to each of the students and they can share their self-assessments by raising one of the faces.

Yuuyaraq

Wangkuta Yup'igni

qanruyutet aturluki anglituukut.

Ilakuyulluta, ukvertarluta,

pingnatugluta.

Nallunrilamta yuuyaramteni piciryarangqerramta

nutemllarmek.

Qigcikiyaram aturtai taringumaut ellam iluanelnguut




elpepngqellriit nunuliutengqellriit-llu.

Qanruyutem atrurai umyuartuluteng,

elluartuuluteng, nuuqitevkenateng yuuluarqerciqut.

Lesson Five: Appendix B

Self-Check Rubric

Name: _____ Date: _____	<i>Elisngauq</i>  Excellent Work	<i>Elitenguq</i>  Room To Grow	<i>Elitengaartuq</i>  Needs Improvement
I spoke changing my voice.			
I spoke smoothly.			
I spoke loud and clear.			
I spoke at a good speed.			
I will work on _____.			

Lesson Five: Appendix C



ilat



alerqutet

Nallunrilamta Yuuyaramteni Picirarangqerramta Nutemllarmek – we have wisdom and knowledge of our traditional lifestyle

Yuuyaraq



yagiraq

angussaagyaraq



Lesson 5 Vocabulary Card 5

Lesson Five: Appendix D



Define: *Yuuyaraq* is a way of life.

Example: Respect for elders by listening is part of *Yuuyaraq*.

Ask: What are some ways to show respect to elders?

Define: *Piciryarauguq yuuyaraq*.

Example: *Takaqiyaraq teggnernek Yuuyaram ilakaa*.

Ask: *Teggenret qaillun takaqsarciki?*

Lesson 5 D/E/A Card I

Lesson Five: Appendix E



Lesson Five: Appendix F – Language Checklist

Define: *Yuuyaraq* can be seen through the way you live.

Example: Respecting the land is part of *Yuuyaraq*.




Ask: What is one thing you can do to show respect to the land?

Define: *Tangercetcumaan Yuuyaraq yullerpeggun*.

Example: *Kencikellra nunam Yuuyaram ilakaa*.

Ask: *Qanrutqernga ataucimek qaillun nuna kenciklallerpenek*.

Lesson 5 D/E/A Card J

Language Checklist	<i>Elisngauq</i>  Excellent Work!	<i>Elitenguq</i>  Room to Grow	<i>Elitengaartuq</i>  Needs Improvement
Accurate, Loud & Clear			
Expressive and Authentic Voice			
Confident and Elaborative			
Sequential Demonstration of Gestures to Phrases			

The Webpage for this project can be accessed at:

<http://wjkaganak.weebly.com/>

